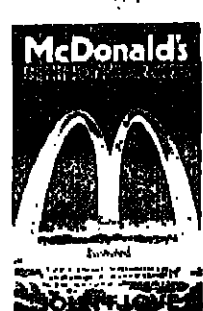


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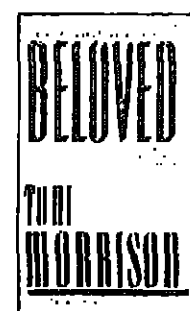
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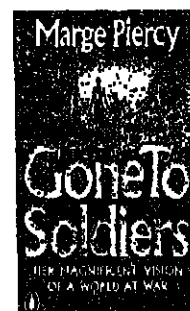
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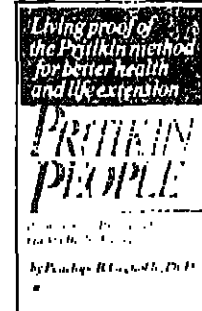
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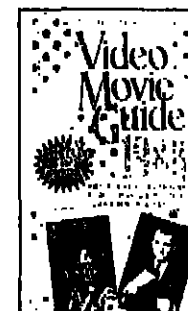
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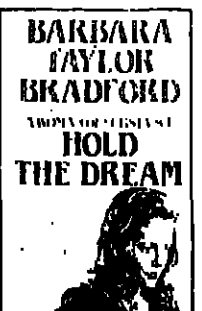
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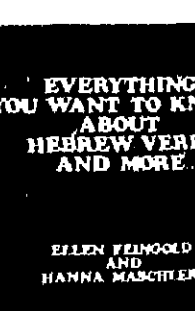
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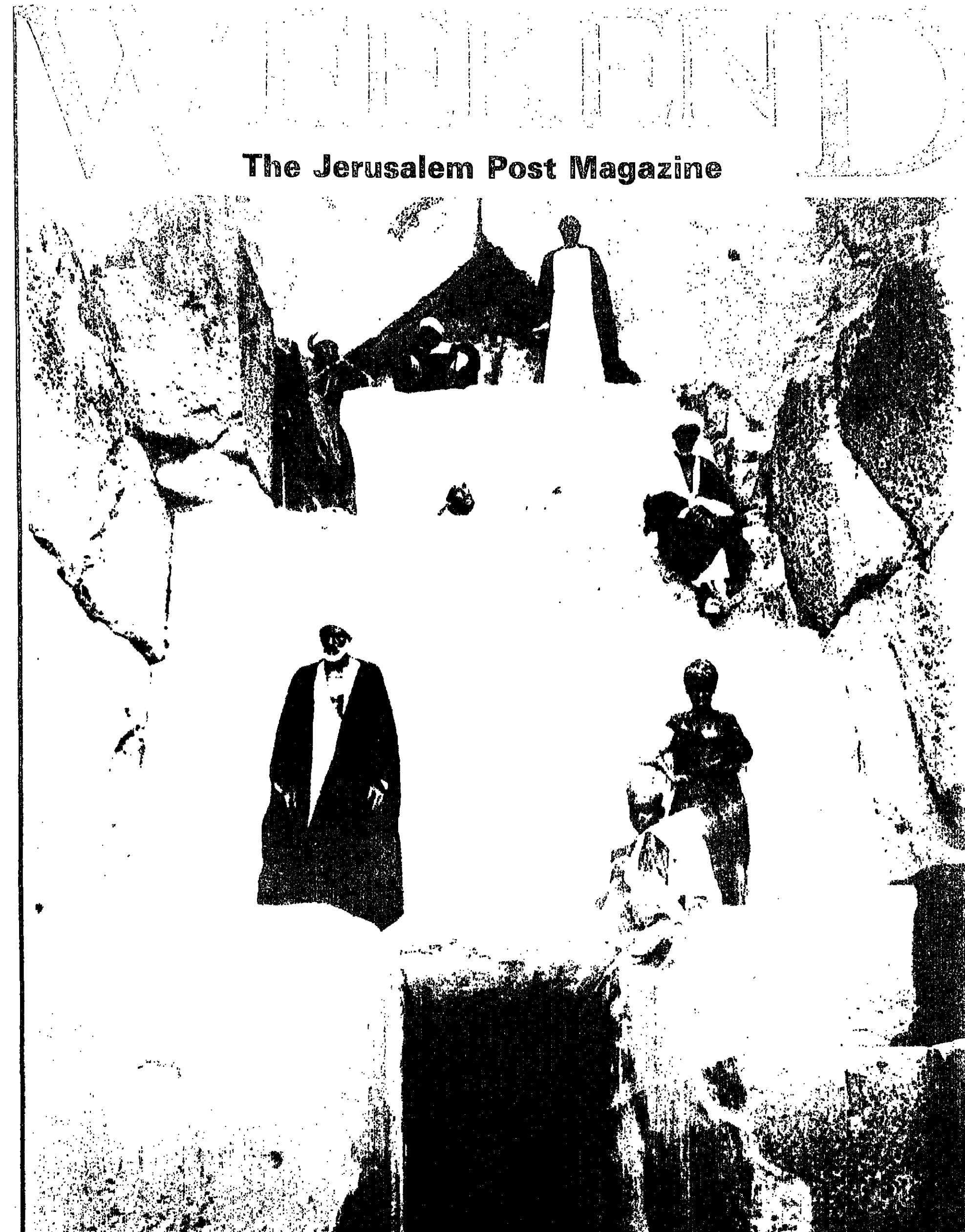
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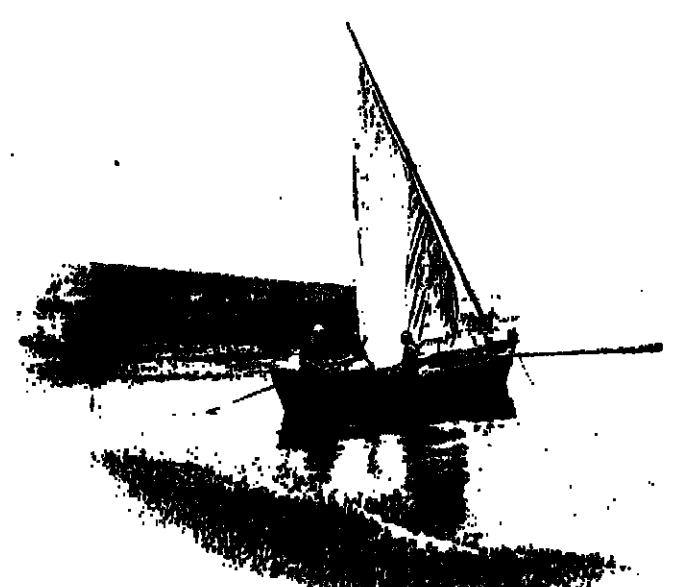
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Every day Yehudit Avraham goes from her home in Yishuv Metzad in Gush Etzion to her workshop in the Old City of Jerusalem, where she is busy spinning the thread and weaving the cloth for the 32-metre-long girdle of a priestly garment.

Her work is only a small part of a project, Treasures of the Temple, preparing all the objects and utensils necessary for the Temple rites, organized by Rabbi Yisrael Ariel, a project which assumes special significance on Tisha be'Av, marking the destruction of the First and Second Temple, which falls this weekend.

Avraham has already woven the robes worn by a priest. A hat is being made, as is a belt. There is a pair of pants which, like the robe, is one seamless garment; it was woven on a computerized loom.

Among the other items is a copper laver, for the priests to wash their hands and feet. The laver constructed by Moses had two faucets; that of the Second Temple, 12. This compromises with six.

It is topped with the *muchni*, a container for water which is not part of the laver itself, since any water left overnight in the laver, a holy vessel, is unfit for use the next day. Here the contemporary planners were forced to make a choice between various rabbinic authorities. They settled for the present version, following a description by Maimonides, rather than the source that describes the *muchni* as a complex mechanism that lowered the laver into a large cistern each morning.

However, the laver has two bases, one concave and one convex, to make it accord with conflicting accounts in the Mishna. A similar compromise was worked out for the golden priestly crown. In one account, the name of God is above the word "to consecrate"; in the other, it is on the same line. This crown has the name of God in letters twice the size of "to consecrate."

For the Yom Kippur rite there is the *kalep*, the lottery box into which the two lots were cast for the two goats, one to be sacrificed and one for the scapegoat, to be sent out to Azazel. The lots themselves are silver, plated with gold.

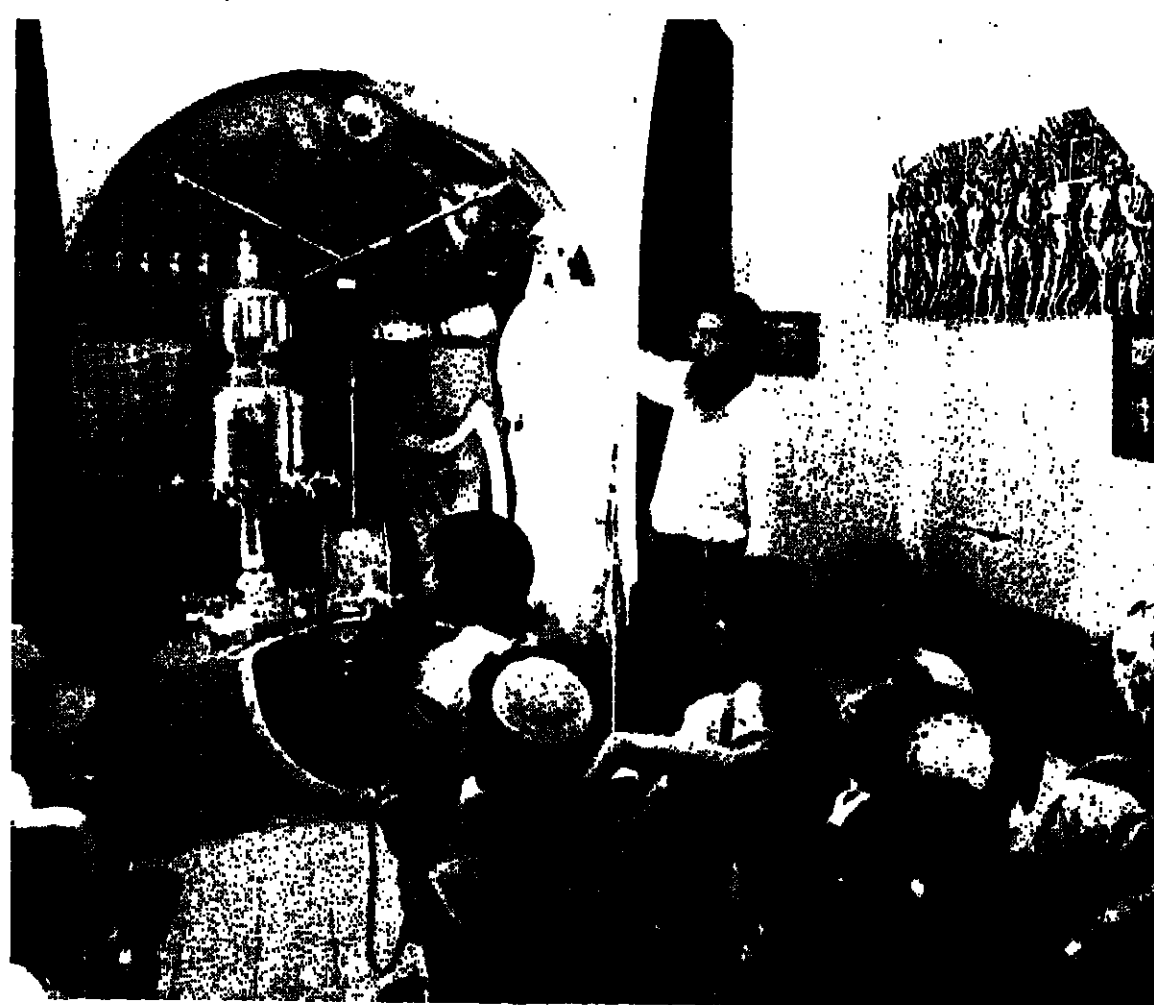
Nearly is the three-piece incense set, including a silver container, a cover and a tray. The 11 ingredients for the incense are kept ready in separate jars, as it is forbidden to mix them until they are to be sprinkled on the altar. The recipe for the incense was in the hands of one family, as was the identity of the *hilazon* shellfish that produces the special dye for the blue thread of the *tizit*. Both had been lost, but both mysteries were solved by Rabbi Pinhas Burstein, who made this his life's work.

The design for the harp is based on cave drawings at Megiddo, which are 4,000-5,000 years old and thus predate the Temple. The harp is also identical with the Irish harp, which, according to the tradition of that country, was brought from Eretz Yisrael by a woman named Tara (Sara).

But this is an Irish tradition, not a Jewish one. At best, it can be of peripheral interest to those engaged in the task of refurbishing the Temple.

Stranger than the harp is a bouzouki: a standard instrument in Middle Eastern orchestras, which at least one rabbi insists is the biblical *kinor*. Although Ariel himself is not convinced of this, the bouzouki remains while another *kinor* is being made to his specifications.

The long silver horns have a familiar look about them. Like the shovel for the ashes of the sacrifice, they are largely based on those depicted on the stone relief of the



TREASURES OF THE TEMPLE

Arch of Titus in Rome, which shows the Temple treasures being carried off by the triumphant Romans, following the destruction of the Second Temple.

Less familiar is the silver cup-like object used to pour the blood of the sacrifices. Made without a base, as described in the Mishna, so the priest cannot put it down. It is large enough to hold the blood of a large cow.

ALL THIS, Ariel admitted, is a modest beginning. If he had the funds he would immediately set up a dairy farm to raise red heifers, whose ashes are necessary for the purification rites. That, he said, in an interview with *The Jerusalem Post*, is the project's most urgent part.



Haim Shapiro

Ariel pointed out that until recently, the Ethiopian Jews had retained the tradition of the red heifer. So far, he said, he has had no contact with them on the subject, but when the time comes, he will. What they have to say may not be a primary source, but it would certainly provide corroborative evidence.

Ariel is best known as the former head of the yeshiva of Yamit, whose activism in opposition to Israel's handing over Northern Sinal to the Egyptians led to his conviction on charges of inciting soldiers to disobey orders. In 1981, he was the number two candidate on Meir Kahane's Kach list for the Knesset.

Two years later he was one of 29 defendants acquitted on charges of attempting to break into the Temple Mount. Most of the group were arrested at Ariel's home in the Old City, shortly before the alleged incursion was scheduled to take place in what was said to have been an effort to dramatize the rights of Jews to pray at the holy site.

According to an associate of Ariel's, he undertook the present project because he wished to engage in something less controversial than his former activities, something with which all Jews could identify. In the past, Ariel presented a wild-looking image, with deepset, piercing eyes and a perpetual air of anger about him. Today, he appears tranquil and cordial. His long, now-grey beard is neatly combed. Only the blue

(Clockwise from above) Rabbi Ariel explains the temple treasures to a group of children. The 'kalpel' Yom Kippur lottery box, and the gold-plated Azazel lot for the scapegoat. Copper laver for the priests to wash and temple instruments - harp, with bouzouki (the biblical 'kinor' says one rabbi) in background. Photos by Richard T. Nowitz



thread in his *tizit* reveals an element of non-conformity.

The Treasures of the Temple project has been underway for a year. Ariel says it took Moses only six months to complete the work for the sanctuary in the desert, and today too it would be possible to have everything ready for the Temple rites - if the funds were available.

Were there no halachic prohibitions against making such utensils? It was forbidden, he said, to make such objects for private use, but an "eternal commandment" to make them for the Temple. And for the purposes of learning, he added, one was permitted to touch these objects and take them apart.

ARIEL DID NOT relate directly to the question whether his object was to build on the Temple Mount, on the site now occupied by the Moslem Dome of the Rock and Aksa Mosque. He referred, instead, to the opinion of some rabbis that only after the Messiah comes will the Third Temple be built.

"Ezra and Nehemiah didn't wait for the Temple to come down from heaven," he said. According to the rabbis, those who built the Second Temple were worthy of a miracle, but it did not come. If we are worthy, it would be wonderful, he said. "If not, we must build it ourselves."

For Ariel, the commandment to rebuild the Temple is no less valid than the laws of Shabbat, or the injunction to put on tefillin. One has to do it. And if we begin, he adds, somehow it will be finished.

"If we had begun this project 40 years ago, then, immediately after the Six Day War, when we did have the opportunity, the sacrificial rites could have begun immediately," Ariel says.

He is aware that there are yeshivot in the Old City that are engaged in studying the laws of the Temple rites, but he said that he has no contact with them. They are engaged in more theoretical studies, he in more practical work.

So far there are no specific candidates for the jobs of priests and levites in the Temple, but anyone who traces one's lineage to these ancient groups could be eligible to take part in the sacrificial rites, after the proper study, even if today he is not observant. The only prerequisite is that he must wish to do it. A well-known musician is at work reconstructing the music of the Temple service.

Wasn't Ariel concerned that today's Jews might be put off by the sacrificial rites? Not at all, he answered. Just as people now went to a restaurant and ordered a steak, they could go to the Temple on Pessah and there eat a "holy steak."

Meanwhile, the project, whose collection and exhibition room is tucked away in one of the side streets of the Jewish Quarter, is making modest beginnings. Tourists and school groups come to see the objects and hear about them. Scholars are shown the rabbinic references on which the work is based.

Perhaps one of the visitors might offer to underwrite the most important and most costly of all the Temple Treasures, the solid-gold menorah (candelabrum). The plans are ready, drawn up by an expert from the Bezalel Art Academy. It incorporates the base panels seen in the Arch of Titus, rather than the tripod base shown in most ancient Jewish mosaics and stone reliefs. But just to be sure, there are three feet underneath the panels.

The last time Ariel checked, the price of the gold needed for the menorah was \$1.25 million.

"IZ AZOY - So it's like this," Rabbi Mordechai Druck opened in Yiddish, as though resuming the Talmud lesson after a momentary pause rather than after a 23-hour break.

It was 4:30 a.m. last Friday morning. About 20 men from various walks of Jerusalem life and two occasional residents were assembled in a room of the police post at the rear of the Western Wall compound for their daily Talmud *shiur* with Druck.

We - my host, Rabbi Prof. Bernard Mandelbaum, of Mt. Vernon, N.Y., president emeritus of the (Conservative) Jewish Theological Seminary of America; the man who picked us up at the King David Hotel, Shlomo Eisenbach; another regular participant; and I - had been the first to arrive, about 15 minutes earlier, just as the muezzin's call was issuing from the loudspeaker of one of the minarets on the Temple Mount above the Wall. Eisenbach also brought along several small trays of *kugel* and other goodies, to be served after the Shabbat services next morning.

The other participants gradually arrived in similar transports, one of which also brought two beggars, who earn their livelihood by offering pilgrims to the Wall the opportunity to give charity.

Some of the men had already been to the *mikve* for their Shabbat eve and *Rosh Hodesh* ritual immersion (it was the first day of the month of Av). When we went inside, about 20 men and a handful of women were already at the Wall, reciting psalms or petitionary prayers until it was time for the *Shaharit* morning service.

"Iz azoy," Druck began, and went on to lead the group in discussing a matter in tractate Me'ila 4b pertaining to the Temple service and the *kohanim*, the priests. In honour of one of the visitors who was a *kohen*, Druck noted that the first day of Av is the anniversary of the death of Moses' brother Aaron, the founder of the hereditary priesthood, whose death date is the first specifically mentioned in the Bible (Num. 33:38-39).

AS THE *shiur* proceeded, Moshe Yosef Haas was busy in the adjacent kitchenette boiling water and passing glasses of coffee and tea and platters of cookies through the opening. Haas, according to one of the participants, Ya'acov Klein, is there at 3 a.m. every day, spending the morning apart from prayer-time moving about the Wall area looking for people, Jews and non-Jews alike, whom he can help - with a drink or a biscuit; a telephone token or some petty cash; a skullcap or a prayerbook; directions, advice. At midday he goes home for a while.

Klein's father was among the first participants in the *shiur* when it was begun right after the Six Day War. The initiator was the late Rabbi Yeshayahu Scheinberger, until then the fiery and witty "foreign minister" of the Natorei Karta in its heyday under the leadership of the late Rabbi Amram Blau. With the Wall and Jerusalem's other ancient Jewish holy places back in Jewish hands, Scheinberger retired from "politics"



SHIUR BESIDE THE WALL

Moshe Kohn

to devote himself to organizing *shiurim* throughout the city - here in Talmud, there in Pentateuch and commentaries, elsewhere in *Mussar* (ethics) - seven of which he conducted himself.

DRUCK HAS BEEN conducting the Wall *shiur* for 13 years, since Scheinberger, who died nine years ago, took sick.

A member of the well-known Jerusalem family of that name, Druck, Klein and Mandelbaum agree, "is extraordinarily erudite and has a tongue that can issue nothing but jewels." He supports himself and his family by giving *shiurim* at a number of yeshivot in Jerusalem, mainly at Beit Zevul in Sha'arei Hessed, and delivers sermons and *Mussar* talks at several synagogues.

Mandelbaum, who is also founding head of the Foundation for Future Generations-Keren Ladorot and was president of the American-Israel Cultural Foundation for 10 years, visits Jerusalem regularly for

extended periods, and for the past three years has been a daily participant in Druck's *shiur*. He discovered it when, after taking part in the *Veitkin* sun-up service, he noticed a group of people coming out of the police post. He asked what was happening, and the next day he joined the *shiur*.

Another regular participant in the *shiur* on his frequent visits to his children, grandchildren and siblings here, is Rabbi Nathan Weiss, rabbi of the Iranian congregation in Skokie, Ill., and former secretary of the Orthodox Rabbinical Council in Chicago.

Shlomo Eisenbach runs the family taxi company in Mea She'arim. Besides all his other voluntary duties in connection with the *shiur*, he also busies himself with *kevod hamet* ("dignity of the dead") matters, for which he is often called upon by the police.

David Lorberbaum, another member of a veteran Jerusalem clan, Klein said, "puts in a long, hard day in his poultry business" in the Geula quarter after participating in the *shiur*.

Nahman Yaroslavsky runs the

family lumber business in Beit Yisrael.

David Gerlitz is the Mea She'arim restaurateur and baker. When the group completes a tractate of Talmud, he treats them to a *siyum* celebration in his restaurant.

Mordechai Kaufman for many years runs the kitchen at the Nehedar Hall of the Ger Hassidim in Geula, where modest wedding and other celebrations are catered on a non-profit basis. This is in keeping with the Ger Rebbe's orders to his followers not to stage elaborate, expensive celebrations. He also headed the Jerusalem branch of Micha, the association for the deaf. Today, he devotes himself to the educational problems of retarded harded youth.

Mordechai Miller is a bookbinder; Avraham Krushevsky is a maker of *tefillin*; and so on.

ON FRIDAYS, Druck winds up the *shiur* with a brief homily based on the weekly Tora portion.

Last week's portion included God's command to Moses to take revenge on the Midianites for having caused the Israelites to sin grievously. But, Druck pointed out, Moses did not personally lead that operation, because he owed a debt of gratitude to the Midianites for having sheltered him when he fled from a possible death sentence in Egypt.

Druck then spoke of Tisha be'Av, when the destruction of the Temple is mourned. Noting that the Babylonian Talmud says that the Second Temple was destroyed "because of causeless hatred" among the Jews, he pointed out that the Jerusalem Talmud says the cause was that "they loved their money and hated each other." He explained this as follows:

"The Talmud does not say, 'They loved money,' but '...their money,' that is 'each other's money.' This means that they regarded each other's prosperity with green-eyed envy, which caused them to hate each other for no objective reason. 'If you love money that much,' Druck said, 'you can't see truth or good.'"

Finally, he referred to a passage in Song of Songs 4:7, "You are all beautiful, my dearest, there is no flaw in you." He interpreted this as follows:

"When you see the 'all,' the totality of the person - or, in keeping with the allegorical nature of Song of Songs, of the Jewish people - you will see the beauty. You may see an occasional blemish, but you will not see the flaw."

It was about 5:30 a.m. The *shiur* was over. We went out to the Wall for the *Shaharit* service. There were already about 250 men and a few dozen women praying in various groups.



(Top) The daily 4:30 a.m. Talmud *shiur*. (Above) Participants include (l. to r.) Shlomo Eisenbach, taxi-company owner; Mordechai Kaufman, active in education for retarded children; Moshe Yosef Haas, who also provides beverages and refreshments; Ya'acov Klein, the official Wall scribe and Rabbi Nathan Weiss, of Skokie, Illinois; Rabbi Mordechai Druck, who conducts the *shiur*.

The rapidly rising "drop-out" rate among Soviet Jewish emigrants is a perplexing and frustrating phenomenon for many Israelis. In particular, some feel a sense of betrayal and resentment at the large numbers of Russian Jews - about 90 per cent of those leaving in recent months - who have preferred the fleshpots of America to the rigors of the Jewish state.

Amid the hue and cry over the drop-out rate and over the government's decision to fight it with "direct flights" through Romania, a startling and revealing development has been overlooked.

During 1987 most of the 8,000 Jews who left the Soviet Union were refuseniks, and many of them had spent many bitter years waiting for an exit permit. This fact is widely known. So is the fact that the drop-out rate has been rising since the Soviets re-opened the gates of Jewish emigration early last year.

The linkage between these two facts was not widely noticed, however. A study of the "refusenik emigration" of 1987 by Prof. Mordechai Altshuler of the Hebrew University revealed, though, that most of them followed the trail to America trodden by tens of thousands of others since the late 1970s.

"People don't always know the facts," Altshuler said with a shrug, in a recent interview. "Maybe they don't want to know. Many people here have indulged in a mystification of Soviet Jewry. Or they have focused only on a few prominent refuseniks, many of whom made aliyah in the past year."

Altshuler, originally from Poland, is a demographer who specializes on East European and Russian Jewry at the Institute of Contemporary Jewry of the Hebrew University. He is also head of the Centre for Research and Documentation of East European Jewry at the university.

He said that the myths woven around the struggle for Soviet Jewry over the past 20 years have led most people to make an equation between "refusenik" and "aliya activist." While it is true that most of the aliya activists have been refuseniks, one cannot claim that most refuseniks are aliya activists, he asserted.

"It's high time," he said, "that we stop perceiving Russian Jewry as a monolith. 'Russian Jewry' as a concept has only geographical validity. When we talk about American Jewry, we make all sorts of distinctions between the affiliated and unaffiliated, or between people living in various regions."

With Russian Jewry, too, making distinctions can help us understand things like the drop-out phenomenon that have been obscured by myths or ideological blinders.

THE SO-CALLED drop-outs did not attract much notice until 1974, when a sudden surge occurred in the proportion of Jews leaving Russia who did not continue on to Israel once they reached Vienna. During that year, over 20,000 Jews left the Soviet Union, but more than 3,800 of them went to the U.S. or other western countries.

Two years later the drop-out rate had risen from close to 20 per cent to 50 per cent. During the early 1980s it reached 70 per cent. Between 1968 and 1987, more than 275,000 Jews left Russia. About 166,000 came to Israel, while 110,000 went elsewhere, mainly to America.

Many factors come into play in determining a Russian Jew's decision about where to go upon reaching Vienna. Visions of "streets paved with gold" in America are a powerful force that no amount of anti-capitalist propaganda has been able to erase. Ignorance about Israel



Drop-out myths

Most Russian Jews today bear a closer resemblance to their cousins in America than to their grandfathers in the shtetl, Charles Hoffman reports

or distorted views of life in this country fostered by the Soviets also play a part - as do letters from Israel from relatives describing the trials of absorption.

Altshuler argued that another factor of great importance in shaping the drop-out rate has been largely ignored by Russian leaders who have dealt with Russian Jewry: the weak Jewish identity of many of the emigrants.

In the early years of the Russian aliya [of the 1970s], Israeli leaders conjured up the image of the Russian Jews whom they had known decades ago in the shtetl - the Jews deeply rooted in Jewish culture, the nationalist Jews whose natural place was in the Zionist movement.

"They forgot that several things had happened to Soviet Jews in between," he said with deliberate understatement. He was referring to the brutal eradication of Jewish culture under Stalin and his successors, and to the fact that the third, and sometimes even the second generation born after the Bolshevik revolution had become so assimilated that they did not even know Yiddish.

"But the weak Jewish identity characteristic of most Russian Jews today is not only the result of being cut off from Judaism and the Jewish world for over 60 years. In a study of what happened to Russian Jewry during the Holocaust, I found that a much higher proportion of the 'Jewish Jews' were killed by the Nazis, and that more of the assimilated ones survived."

Not much attention was paid to the Jewish identity factor at the start of the Soviet aliya movement, because of the strong Zionist orientation of the leading activists and because most of the olim came from regions where Jewish culture and identity had managed to survive.

"Until 1974 the Russian aliya

drew on large reservoirs of Jews with a strong Jewish identity: the olim from the Baltic states had been living under Communism only since the 1940s, and traditional religious communal life was maintained in Georgia and Bukhara. But after 1974 these reservoirs began to dry up.

"More important, though, is that even then, in the mid-1970s, most of the Jews from Moscow who left Russia went to America. Even then this group had a drop-out rate of about 90 per cent. Most Jews in Russia today resemble the Moscow Jews, who have lived for at least three generations under Communism and are highly assimilated."

It is generally thought that there are about two million Jews now in Russia, although Altshuler's estimate puts the total at 1.5 million. About half of all Russian Jews marry non-Jews, and most of the children of these mixed marriages choose to register as non-Jews when they receive their own identity papers.

The social profile of Soviet Jews today is in fact quite similar to the profile of American Jews, Altshuler said. Both groups are three or four generations removed from the shtetl and are highly assimilated, they contain many highly educated professionals and they both have strong aspirations for material success.

A high drop-out rate among the current crop of emigrants is thus to be expected, as is the strong pull exerted by America.

ANOTHER misconception about the current situation of Soviet Jews, Altshuler maintained, concerns the dangers emanating from anti-Semitism.

"Last month Russian Jewish activists spread word of pogroms that would break out during the celebrations marking the 1,000th anniversary

ry of Christianity in Russia. I had to laugh when I heard that. Such things are unreasonable under present conditions."

He recalled that under Brezhnev "the daily press was full of crude anti-Semitic and anti-Zionist propaganda, including the equation between Zionism and Nazism. This is not common today. Nor do you see anti-Semitic books published under the guise of anti-Israel literature, except perhaps in the Ukraine. And attacks on Zionism are more likely to treat it as a political issue, instead of as a racist phenomenon, where Jews are said to have 'Zionism in their blood.'"

Anti-Semitism is flourishing in one respect, however, as part of a Russian nationalist revival. A major expression of this non-official, or perhaps semi-official anti-Semitism, is found in the Pamyat movement, a mass membership organization that propagates its rabid anti-Semitic doctrines in public.

"Under glasnost, there is greater freedom for anti-Semites, as well as for Jews, to express themselves."

"The emergence of Pamyat, however, is part of a wider struggle within the political and intellectual establishment over the future of the regime. Some want greater liberalization, while others want to use anti-Semitism as a way to attack the reforms. There are some newspapers and journals that attack Pamyat, and others that 'smell' of Pamyat. Thus in some quarters there is an interest in fighting anti-Semitism in order to protect Gorbachev's reforms."

How this new form of anti-Semitism is experienced on an everyday level by most Jews is difficult to say exactly, he said. The impact of the new anti-Semitism, Pamyat style, on Jewish emigration "depends on how the Jews there perceive it subjectively, and not necessarily on how we may interpret it."

"The Zionists among the Jewish activists are naturally more sensitive to it, and may tend to exaggerate its importance. But others, who are not so highly conscious of their Jewishness, may be able to adjust to this form of anti-Semitism as long as it is not violent or crude."

This may be particularly so if the formal and informal barriers to the advancement of Jews in professional and economic life weaken as a consequence of Gorbachev's reforms.

Again Altshuler draws on the American Jewish experience to illuminate this seeming paradox: educated Jews seeking material and professional success may be willing to live with some anti-Semitism in the atmosphere, if this does not hit close to home in their everyday life and does not impede their advancement and assimilation. In addition, being "anti-anti-Semitic" today in Russia puts you on the side of the progressive faction in the regime.

THERE ARE three elite groups among Russian Jewry now, all of them rather small, he said, each of which provides a different type of cultural solution to problems of Jewish identity and survival.

"The Zionists are not necessarily the strongest at this point, although they are perhaps heard the most outside of Russia. Even if a sizeable number of refuseniks remain, or if new ones are created by the regime, this may not provide the potential for a renewed Zionist movement. As I pointed out, refuseniks are not necessarily Zionists. A Zionist elite as we knew it in the 1970s will not re-emerge, since the special conditions that created it then are not likely to recur."

The second group is the newly religious, which contains some non-Zionist elements. This group has

grown considerably since the late 1970s, as the gates of emigration were slammed shut and the movement of Jewish renewal turned inward to develop its spiritual life. It has benefitted from recent steps taken by the regime to allow greater religious expression.

The third elite group, Altshuler noted, is the latest to emerge. It seeks to express its Jewishness in largely secular terms, through the study of Jewish history and literature, the preservation of Jewish sites such as synagogues and cemeteries, the collection of historical and ritual objects, and the opening of Jewish museums.

The third elite group is part of a general cultural awakening among Russians and other ethnic groups in the Soviet Union, who are "trying to rediscover their cultural roots. The members of Pamyat collect icons, and the Jews collect ritual objects. This has become a trend among the young in all parts of the Soviet Union. There has even been a renewed interest in Yiddish among some young Jews, although I wouldn't exaggerate its significance."

One of the most interesting possibilities to emerge recently is Jewish culture in the Russian language.

"There has been a general increase in mobility among ethnic groups in the Soviet Union. For example, several million Ukrainians live outside the Ukraine. They have moved from Kiev to Moscow, but still want to be Ukrainian. But in Moscow preserving their ethnic identity is a problem, since they can't bring their national cultural institutions with them."

"What is their solution? A Ukrainian literature in Russian! The authors are Ukrainian, the themes, characters and landscapes are Ukrainian, but the works are written in Russian. This has happened to the Jews too, who in any case lack a national territorial base in the Soviet Union in which to develop their culture. Recently I noticed a Jewish author from Lithuania who writes about Jewish themes in the Russian language."

"Since most Jews won't learn Yiddish or Hebrew, the solution for them is to express themselves on Jewish subjects in Russian. The resemblance to American Jewish literature is striking. Again the similarity between Russian and American Jews asserts itself. This opens broad new channels for Jewish cultural life in the Soviet Union."

There is no necessary connection, he said, between a Zionist solution to the Jewish problem in Russia, which stresses Hebrew study and aliya, and the religious or secular cultural solutions. The newly orthodox may, or may not, eventually come to see aliya as the only way to solve their Jewish problem. The same is true of those who are interested in secular Jewish culture.

"There are different cultural trends in the Jewish community at present, and not all of them necessarily point toward aliya, at least for the present. Not all those who leave do so because they have a strong Jewish consciousness, and not all those who develop a strong Jewish consciousness feel the need to leave."

"Let's take a young person today who starts down the path of secular Jewish cultural expression. The chance that he will eventually feel an inner need to leave Russia - or make aliya - is smaller today than in the past. As a Zionist I would like the Jews of the Soviet Union to come here. But if the current liberalization under Gorbachev continues, then Russian Jews will find themselves in a situation that increasingly resembles that of American Jews."



For those who have difficulty expressing emotion, animals can be an important link, says psychiatrist Lionel Davidson, pictured with some of his feathered friends.

(Photos: Dan Luridan)

In Safad, a small but well-kept zoo created by the head of the psychiatric department of the local government hospital has become a focus of enjoyment for the community.

Dr. Lionel Davidson, who also serves as district psychiatrist for the 140,000 residents of the region, didn't actually envision this role for the zoo when he started it; he was looking for ways to enrich the experience of patients by giving them animals to observe and to help care for. But he soon found that the project was bringing other benefits.

Davidson, who came here from Scotland, manages a mental health service that includes a 30-bed hospital for in-patients, a 15-bed day-hospital for those who can return home in the evening, and six out-patient clinics, one of them exclusively for children.

He has a staff of 12 psychiatrists, eight clinical psychologists, 14 social workers, 13 nurses, a dance therapist, an occupational therapist and students. These include nursing trainees from the government hospital and clinical psychology graduates, who do their qualifying internships there.

With an amused chuckle and the warm burr of his native speech, Davidson admits that his inspiration for the zoo came about because "I like animals." But the zoo could not become reality without money and the government does not fund health services that are not absolutely essential.

But the Mental Health Service that opened in 1978 when Davidson first arrived in the Galilee has had many friends. The Ministry of

Health, together with the Joint Distribution Committee, provided funds to refurbish the grand old stone building so that it now serves as an open-ward hospital.

The department does not have facilities for long-term, chronic admissions. The funds, while generous, were not enough. Through the assistance of the *Am Ha* organization, the department was adopted by the Western Psychiatric Institute in America that is based in Pittsburgh, Pa. Davidson stressed the importance of this adoption. Looking around his book-lined office where the latest in psychiatric journals are shelved, he said, "This is by courtesy of the people in Pittsburgh. Government budgets only cover the purchase of one, maybe two, new texts a year."

There was very little available in the way of mental health care in the Galilee in 1978 and "almost everything was waiting to be done," he says. "This was a blessing in disguise. Although we lacked a proper infrastructure, we also were free of any restraints imposed by a former way of doing things."

This, Davidson says, is one of the most important factors in building a good community mental health service in an area like the Galilee. Since the Galilee lacks most of the attractions of the cities and since salaries are low, the only thing that will attract young professionals to the area is opportunity: opportunity for advancement and the opportunity to implement new and dynamic ideas in mental health.

But when it came to the setting up of a zoo, there was no money to be found and Davidson turned to his

ZOO STORY

D'vora Ben Shaul

friends, American Zionist and philanthropist Henry Everett and his wife Edith. "For those who have difficulty expressing emotion and who have problems in developing relationships, animals can be an important link. They are dependent and undemanding in that they accept you as you are without placing any demands as to what you should be," he said.

THE EVERETTS provided the funds for the small but growing zoo. The zoo today houses spotted deer, peacocks, ducks, geese, monkeys, goats, tropical birds and pelicans, as well as a number of lesser fowl. The monkeys, Davidson relates, came from a research institute where they had been used for experiments. They were frightened, miserable and mistrustful. Today they are sleek and cheeky and it seems that while helping to rehabilitate others, the monkeys themselves were rehabilitated.

A more recent project has been the plant nursery that occupies about a dunam just below the hospital. There, under the instruction of a gardener from Rosh Pina, the patients grow plants and get paid for their work. The plants, popular sales items since Safad has no other nursery, are expected to provide a

revenue that will help support the special projects themselves. The area unit for breeding budgerigars, parakeets, love birds, cockatiels and canaries is also an income project.

But again, a project like this requires funding. Here Davidson was helped by Keren Doron and by the Safad municipality. Mayor Ze'ev Peri is a staunch supporter of the mental health service and through the good offices of the municipality land was cleared and a modern nursery with a greenhouse was created.

"It is hard to describe to you just how helpful the mayor and his staff have been," Davidson says.

One of the greatest challenges Davidson has faced is the multi-national nature of the Galilee population. Since the out-patient clinics serve Jews, Arabs and Druze, his staff includes two Arab psychiatrists, an Arab social worker and the male head nurse, who is an Arab. This, Davidson feels, is a most important factor in mental health in the Galilee.

He has also been approached by social workers who work with the mentally retarded as well as those who work with delinquent youth. All of these services see the zoo and the nursery as possible support systems for the community. The department also operates a club house on the premises and the occupational and dance therapy classes are popular with patients and staff.

One of Davidson's big surprises was the interest of the general community in these innovations at the psychiatric hospital. It soon became obvious that Safad citizens, lacking either a zoo or a plant nursery, and in general short on parks and play-

grounds, were flocking to the grounds of the hospital. The area also contains playground equipment, lawns and even a small motorized carousel, a gift from Carmiel.

"This is a way of breaking down the traditional walls of fear and suspicion that characterize people's reaction to a mental hospital. We are," he reiterates, "a community health service. 'The more the public trusts and supports the community service, the better service we will be able to provide.'"

One of the most recent projects has centered around the acquisition of a couple of flats that will serve as half-way houses for patients who are discharged from the hospital. In each of these flats four former patients will live and begin to resume the day-to-day activities that characterize normal life.

They will do their own shopping, attend training courses or work at their jobs and will maintain the flat together. They will have the supportive visits of a departmental nurse and social worker. The flats are available and the patients are waiting, but right now they are largely unfurnished and this is the project of the moment.

Davidson's approach to the very varied service that he heads is one of comprehensive mental health service for the entire area. Seeking a non-stigmatic approach that will integrate mental health care with the community at large, Davidson has a few other projects up his sleeve.

"It's too soon to talk about them yet but the dynamic approach to community mental health that is developing in the Galilee just may surprise all of us."

Pull of the East



Albumen prints (left) of a woman in Oriental costume, 1875, by Austrian photographer Otto Schoefft and (above) the Chief Rabbi of Jerusalem, 1875, photographed by Felix Bonfils.



The work of Anton Sehrantz from Malta, who photographed the Pyramid of Giza between 1852 and 1854, deals more with impressions than precise detail.

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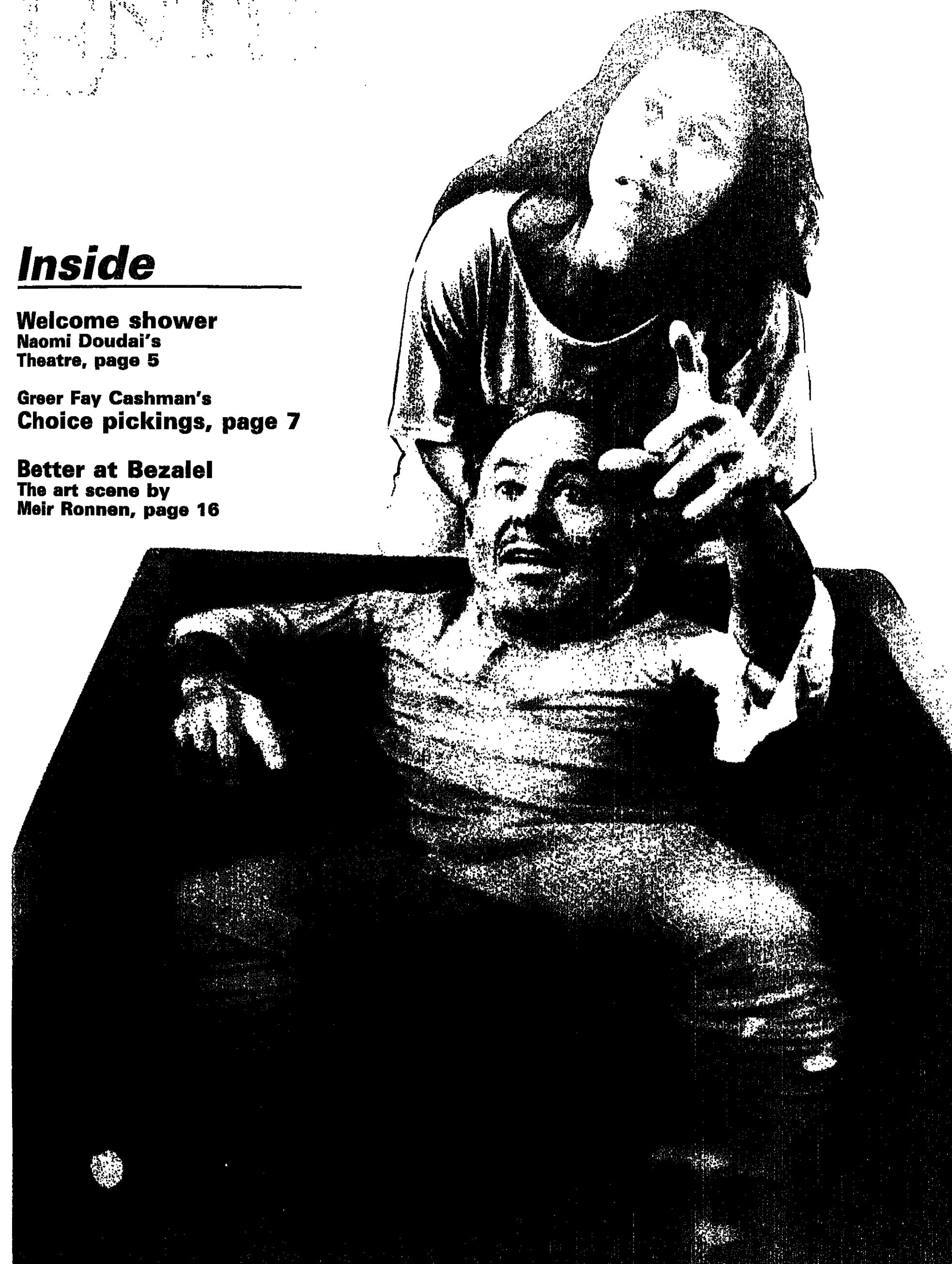
هكذا من الأصل

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A RESPONSIBLE FILM critic shouldn't like a film like *Tutta Colpa del Paradiso* (All Because of Paradise). It has too many obvious flaws to rate a favourable review. But even film critics have been known to do what they shouldn't, and so may I say I enormously enjoyed Francesco Nuti's picture, flaws and all.

This is possibly because we are exposed to very few films of this kind; also because I am a sucker for any artist who shows real sympathy to his fellow human beings, even when he realizes they are far from perfect.

Nuti belongs to a school of young Italian comics - Roberto Benigni of *Down by Law* is another - gentle, lunar souls who work mostly with silences and glances, and live in their own private universe, slightly cockeyed, and out of ours, bathed in a surrealist objectivity which lends persons and objects unexpected dimensions. There are no belly laughs in his comedy, but plenty of smiles; there is no real logic in the plot but lots of charm in the way he proceeds.

Take the opening sequence. Shy, sad-eyed, reticent Romeo is in jail, doing five years for armed robbery - you couldn't imagine anybody looking less like an armed robber. A huge, black man is put in his cell, a violent, walking time-bomb on the verge of exploding. A couple of minutes later, the black man is reduced to tears, while Romeo confidently kisses his clean-shaven head. Marvelous comedy, a short film in its own right, not necessarily part of the film which follows.

Released from jail, Romeo goes back to his old home, and finds the entire neighbourhood razed to the ground and huge skyscrapers there instead. A dwarf takes him to the things he had left at home, now in a deep cellar under the parking lot of the skyscrapers, where gangs of menacing punks have made their base. Romeo doesn't want to antagonize these fearsome characters

AS IN ROMEO

(who turn out to be his admirers, after all); he is interested only in finding his son Lorenzo, born during his brief marriage to an East German girl, and whom he lost trace of when he was arrested.

THIS PLOT is a classic Mediterranean potboiler of the worst kind - the eternal loser cheated out of everything by cruel destiny. Nuti stays within the boundaries of melodrama, but he looks at the characters with an amused glance, switching from tears to laughter - a neat trick

much more difficult to perform than might be imagined. He uses a minimalist approach; some of the scenes are marvels of understated control, like Romeo's visit to the village inn, when his eager questions about his son are answered by monosyllabic grunts, more instructive than they seem at first glance. Nuti, as Romeo, is simply perfect - loving, lovable, funny, touching. Flaws notwithstanding, it is still a pleasure to spend a couple of hours with him.

THERE IS something terribly theatrical about *Orphans*, Alan J. Pa-

kula's new film. This shouldn't be surprising since it is a faithful adaptation of Lyle Kessler's play, written for the screen by the author himself. But the transition has not done the play much good in its striving to be a thespian *tour-de-force*.

This picture delivers three high-strung, technically brilliant performances which elicit admiration but no empathy. To quote Vincent Canby of *The New York Times*, it seems like the three very talented actors, instead of immersing themselves in their roles, stand just a little to the side of the characters, delighted by

what they are able to do with them.

Lyle Kessler's play is the kind of deftly-written hysterical comedy-drama which can be interpreted on several levels, never quite satisfactorily; its main point is to give the performers the best opportunities to shine in all their splendour.

Two brothers, Treat and Philip, live in a dilapidated house on the outskirts of Newark. Through the years they have established their own routine: the elder, Treat, is the paternal figure who goes out once in a while to steal and bring home the tuna and mayonnaise required for Philip's diet, while Philip, persuaded that he is allergic to fresh air, never steps out of the house and even plays the moron to give Treat the satisfaction of being the leader.

One day, Treat stumbles upon Harold, a slightly-drunk man who seems to be wealthy, kidnaps him, and brings him back home; a process unravels until finally he changes their existence radically.

With the exception of a ten-minute introduction, the film stays within the boundaries of the play and hardly moves out of the house; what you then have is the play proper without the benefit of the conventions which make so many things acceptable in the theatre. Every bit of acting here is exaggerated, overdone, obvious. Canby's remark that Albert Finney (Harold), Matthew Modine (Treat) and Kevin Anderson (Philip) are indulging in virtuoso displays of pyrotechnics is quite true, but as far as I am concerned, this works against the film, not in its favour.

As for the play's interpretations, one can see this as an allegory of the family cell disintegrating under alien influences, progress destroying the bliss to be found in ignorance. The point of the play was the subtle transitions in the relations between the three characters - affection and jealousy, dependency and love. The trouble with the film version is they aren't subtle any more.



'Orphans,' from stage to screen (above); 'Tutta Colpa del Paradiso,' a classic Mediterranean potboiler (top).

Between acts Joseph Hoffman

SOME PERFORMERS sing popular songs, others sing opera. Some dance and some act. Roll all of them into one you have Julia Migennes Johnson who will give two performances at Tel Aviv's Mann Auditorium on August 3 and 4.

She will give examples of her crooning and swooning with selections from popular and classical music. From the former she will sing "Summertime," "All That Jazz," and several selections from *Funny Girl* and *Chorus Line*. From her operatic repertoire, she will sing the "Habanera" from *Carmen*, recreating the role that catapulted her to international celebrity status, when she performed the title role opposite Placido Domingo, in the film by Francesco Rossi.

What has captured the respect of the critics and the hearts of her admirers is Johnson's unique combination of talents. Virtually no other performer has demonstrated the ability to sing both popular and a legitimate classical repertoire and also dance and act on the professional level.

"These talents are not easily separable, but seem to merge whenever she performs," said Pinna Laster, music teacher and graduate of the Hebrew University's musicology department. "When she sings opera, her voice is very warm and natural. Music bubbles forth from her like water from a spring."

"Similarly, when she sings popular tunes, the timbre of her voice alerts you to the fact that the sound is coming from deep within the diaphragm, and you feel you can actually see the vibrations of her vocal chords."

JOHNSON'S varied talents are as diverse as her heritage. She was born in New York City of Greek and Puerto Rican/Irish descent. After attending the Moser Academy for Performing Children and the High School of the Performing Arts in Manhattan, she was chosen for a role in the touring company of *South Pacific*, and was selected by Leonard Bernstein as a soloist for a "Young People's Concert."

Her professional career took off with roles as Maria in *West Side Story* and Hodel in *Fiddler on the Roof*.

Afterwards, she went to Europe for further vocal training and stayed on to perform at the Vienna Volksoper. She then became a European television celebrity, and in two successive years she won Germany's "Most Popular Entertainer" and "Most Popular Classical Artist" awards.

Johnson's operatic appearances include the leading roles in *Salome*, *La Boheme*, and *Pagliacci*, and she has sung in virtually every major opera house in Europe and America.

"IT'S LIKE a giant jigsaw puzzle," said Abe Cohen, general manager of the Jerusalem Symphony Orchestra, in explaining how a yearly programme is worked out. There are conductors, soloists, musical arrangements and dates, and somehow it all gets put

Multi-faceted Johnson



together.

The coming season, 1988/89, is especially important for the fortunes of the JSO for several reasons. The first is that Lawrence Foster, music director of the Monte Carlo Philharmonic Orchestra and the Lausanne Chamber Orchestra, will make his debut as

JSO music adviser. For the 1990/91 season he will become music director. "His contract with Lausanne states that he can hold only two musical directorships at any given time, so until he resigns from Monte Carlo, he will function only in an advisory capacity," said Cohen.

The second reason has to do with the new organizational structure of the orchestra. Until recently it was under the sole supervision of the Israel Broadcasting Authority, with much of its energy devoted to radio broadcasts. "While this is a worthy task," Cohen emphasized, "there is a vast difference between media broadcasts and live performances. A feeling of urgency exists on the part of the orchestra and the conductor when they are aware of the public and the critics."

Now the JSO has become a non-profit self-governing public body. The IBA, the Jerusalem Municipality, the Jerusalem Foundation, and the Ministry of Education and Culture will participate in its management and budget. "Because of this diverse sponsorship, we are not entirely dependent upon ticket sales, and can offer reduced rates to our subscribers," Cohen said.

One subject that is very much on his mind is the competition furnished by the Tel Aviv-based Israel Philharmonic Orchestra. "The IPO has more experience in giving live concerts. In addition, the Tel Aviv audience is primarily European-educated, and going to concerts is part of their cultural heritage."

"Here in Jerusalem, approximately one third of the population is of Asian or North African background, and another third is ultra-Orthodox. The remaining third is composed mainly of civil servants and students who can't afford the price of a ticket. So we are dealing with a restricted audience. It is only recently that we even established a substantial subscriber list," he said.

THE CONCERT SEASON will begin on September 6 under the baton of new adviser Lawrence Foster who will conduct Debussy's *Symphony in B Minor* (orchestrated by Noam Sheriff) and Mendelssohn's *Italian Symphony*. Solo pianist Pinna Salzman will perform Saint-Saens' *Piano Concerto No. 5*.

Subscribers will also have the opportunity to watch Israeli conductors lead the JSO. These include Stanley Sperber of the Haifa Symphony Orchestra; Shalom Ronly-Riklis, and Uri Segal.

For those who find classical music too heavy, there will be six evenings devoted to the popular classics, with guest conductors Maxim Shostakovich, Emanuel Krivine, and Morton Gould.

The season also includes youth programmes, liturgical music and, for contemporary-music buffs, evenings of avant-garde music when contemporary composers, including Peter Maxwell Davis and Thea Musgrave, will conduct their own works.

There will be many opportunities to hear well-known classics, such as Mozart's *Abduction from the Seraglio*, Beethoven's *Symphony No. 8* and *Piano Concerto No. 1*, Mahler's *Kindertotenlieder*, and Ravel's *Daphnis and Chloe*. "People like to come to concerts if they already know the tune." □

Hollywood Tom Tugend

NORTHERN California's eighth annual Jewish Film Festival will unspool, as they say in the trade paper *Variety*, in San Francisco and Berkeley during late July and early August. It's a sure sign of the glasnost honeymoon that the festival will include a package of five Soviet films on Jewish themes, including the American premiere of Mikhael Romm's *Dream*, made in 1943.

The San Francisco portion of the festival will feature three seminars, whose participants include directors Aleksandr Askoldov of *The Commissar* fame, Uri Barbash, Mira Hameresh and Rivka Hartman, and writers Annette Indorf, Anton Shammas and Ella Shohat.

Since the critical success abroad of *Commissar*, suppressed for 20 years by the Kremlin for its telling portrayal of Russian anti-Semitism, director Askoldov keeps popping up in the news pages.

Last Sunday's *Los Angeles Times*

Russian in SF

carried a full-page story, under the headline "The Winds of Glasnost Carry Soviet Film Makers to Israel," of the visit of Askoldov and other Russian film makers to the Jerusalem Film Festival. And on July 28 there will be a special screening of *Commissar* in Washington for members of Congress and the executive branch.

But for all its fame abroad, *Commissar* has still not been released in its native country.

THE INCREASINGLY bitter strike by the Writers Guild of America against the movie studios and TV networks, now in its 19th week, has already put a number of feature films and projects planned for the fall television season seriously behind schedule. One casualty is the first TV collaboration between Rus-

sia and the U.S., two segments planned for the series *Head of the Class*. The Americans had to cancel their trip because no script had been written.

WITH THE REAGAN era and its glitz and glitter fading out, the producers of *Dynasty* have promised a more realistic look in their long-running series for the '90s. Alexis, Krystle and Blake won't exactly turn proletarian, but "we will be showing other sides of rich people, including deeper personal relationships," promises producer David Paulsen.

Paulsen is now scouting for some new faces and bodies, including he says, "a tough but sexy street kid, a sexy blue collar detective, a fun-loving but vixenish secretary for Adam, and a Grace Kelly-ish cousin to Krystle."

The changes may have been spurred by a hard look at the U.S. ratings. *Dynasty* was No. 1 in '84-'85 and is still running strong overseas, but on the domestic market it plummeted to a dismal 41st place during the last season.

WHAT WILL YOUR favourite theatre show three years from now? A hint is given in the upcoming film *Alien Nation* - starring Jewish actors James Caan and Mandy Patinkin as cops - which is set in 1991 and has a scene in which a theatre marquee touts *Rambo VI*.

Rambo, himself, Sylvester Stallone, seems to be trying to build a new image for himself. Interviewed in Australia at the opening of *Rambo III*, he told reporters that he wants to get away from gore and mayhem and is aiming for a romantic role.

Rambo's persona as a monosyllabic, gun-toting, thick-skulled mus-

clemian has nothing to do with his real personality, Stallone protested. "Everybody automatically assumes I'm this guy who drops his knuckles around on the ground, looking for vestal virgins. That's not me! That's not me!"

Stallone may also be looking for a new trainer after losing an impromptu arm wrestling match to a Sydney policeman. The winner, possibly in the pay of Crocodile Dundee, was Constable Mike Gleeson, who turned out to be the runner-up in the Toughest Man in Australia competition.

THE CURRENT TRIAL of Mohammad Ali Hamadi in Frankfurt, wanted in the U.S. on charges of murder and air piracy, is being watched intently by Eli Danke. The actor, described by the Hollywood Reporter as a former Israeli paratrooper, played the accused terrorist in a recent television drama. □

Dance Dora Sowden



Toledo (centre) brings a taste of Spain to Tel Aviv as a guest teacher for the Silvia Durm Studio for Spanish dance.

Spanish summer

WHILE SOME summer dance courses are about to end, others are starting. From July 25 for 10 days, the Silvia Durm Studio for Spanish dance will have as guest teacher Laura Toledo from Madrid.

Known in Jewish circles as the daughter of the famous writer Zalman Shneour, she is better known in Spain as a Spanish dancer and teacher. The classes will be held at the Bikkur Ha-Tim in Tel Aviv.

THE ISRAEL Ballet at Binyanei Ha'uma in Jerusalem on July 16 proved that a revival can be as good as a premiere, with Berta Yampolsky's staging of *Giselle Act II* and *Graduation Ball*.

Not all the alterations in *Graduation Ball* were an improvement. The scene was crowded with more girls and fewer boys, and this caused untidy moments. Also, though Jeremy Allen was a sufficiently bumbling general in charge of his cadets, he did not have the incisive drollery that Hillel Markman formerly brought to the role.

Yet it was a happy production, with sparkle in the divertissements and a general air of frolic.

Giselle had a strikingly emotive setting (designed by Lydia Pincus Gany) that immediately created the right sense of mystery. The corps de ballet was of such high standard as to stimulate the imagination.

Though Orna Kugel-Harari did not look as tall as one usually expects Myrtha, Queen of the Wilis, to be, she had authority in her actions and flowing expressiveness in her dancing. Wendy Lucking in the name part was lovely in person and appealing in her solos.

Bruno Verzino as Albrecht somehow missed the concentration in the choreography allotted to him.

HOW PLEASANT it would have been to be able to say that the En-

semble Jerusalem had scored another success with their programme on July 13 at the Rebecca Crown Auditorium. Certainly the four dancers - Aya Rimón Levy, Daphne Einbinder, Batya Cohen and Hadar Maliniak - confirmed their capacity and style. What remained in question was the choreography.

They began well with Helga Langen's *8x10 Glossy*, part film, part stage performance. They looked as good as they did in her *Track of Illusions* at the Jerusalem railway station during the Israel Festival. Yet the screen part worked no better here than there.

Nevertheless, the rivalry of the women, sometimes turning to violence, came through to the strains of old film music. A little paring down of the number of times they knocked one another off their chairs might have made the fun crisper.

Daphne Einbinder's work, *Broken Dishes* (music: Philip Glass), showed women as drudges. One stood washing crockery incessantly until she broke a cup. The others made the motions of floor-cleaning until they went into wilder frenzies. Less repetition would have enriched the humour.

Comedy was at its thinnest in Aya Rimón Levy's *1 x 2* to very odd sound by "Sky." The four had a jolly but strenuous time with pails and real water, keeping up motion of one sort or another but adding up to no more than a romp.

THE Tamar-Jerusalem Dance Company and Studios directed by Meira Eliash-Chaim will hold classes for professionals and advanced students at the studios in the Gripps Community Centre, Romema, from August 14 to 25. The principal guest teacher will be Jeannette Stoner of New York who has her own teaching methods.

Others will be members of the company. There will be classical and modern classes, six hours daily.

Registration is at the company's offices.

The Tamar-Jerusalem company is also planning two new winter programmes that will include works by Jeannette Stoner and Ruth Ben-Zvi. Tamar Mielnik's dance school at the Pomerantz Community Centre of the Shmuel Hanavi neighbourhood in Jerusalem will run summer courses from August 12 to 26. The star teachers will be Valery and Galina Panov.

THE GERTRUD KRAUS Choreographic Competition took on national significance this year. Not only were the Jerusalem Rubin Academy Dance Department and the Gertrud Kraus and Gretl Muller (nee Kraus) Foundation involved, but also the National Council of Culture and Art, the America-Israel Cultural Foundation, and the Tel Aviv Foundation for Literature and Art.

At the Rebecca Crown Auditorium on July 11, the jury for the 12 entries were guest teachers of the Academy's summer courses: Valery Panov, Walter Nicks, Chris Carter, Robert Vorbrügge, Jean-Marie Baier, and Mikhail Berkut.

No first prize was awarded. Second prize went to Anat Assulin's *Women from Soft Rock* (music: Wim Martins/David Darling). It had been previously chosen as one of the five best at the Gyanim Bemahol Festival in Tel Aviv, and had the advantage of being performed by members of the Kibbutz Dance Company to which Assulin belongs.

A note said that the inspiration came from a sculpture of Hungarian artist Margit Kovack representing four aspects of one woman. Yet it seemed more like a young girl (in white) harried by the Fates (Furies) to the Latins, Eumenides to the Greeks. It was marred by a tendency to over-stress a point.

Musical notes Lea Levavi

STAGE RIGHT

SOME MUSIC critics, including our own Benjamin Bur-Am, have complained that the IPO's production of *Carmen* is too slow, but stage manager Michal Hendel said he finds its pace faster than the productions to which he is accustomed.

Hendel, an Israeli who lives and works in the U.S., preferred to take note of the good reviews and to ignore the less favourable ones. "*Carmen* is the most difficult opera to stage. It is the only opera in the repertoire where the choir participates in every act and has a bigger role than the soloists. The logistics of dealing with so many people are staggering; in fact, after Ponnelle left things got quieter, because getting the right people to be there at the right time was always difficult." (He was referring to the accident that put director Jean Pierre Ponnelle out of action two days before the opening night.)

Hendel maintains that the dialogue, in place of sung recitatives, brings the opera closer to the original and makes it more interesting. As for the complaints about its length, he says *Carmen* is a long opera.

THE 31 CHOIRS, 24 from abroad and seven from Israel, participating in this year's Zimriya at the Hebrew University's Mt. Scopus campus from August 7 through 14, will all be Jewish.

"We wanted to provide the Jews of the world with a special celebration for Israel's 40th anniversary," explained Zimriya director Esther Herlitz, "and we wanted to establish closer musical links between Israeli choirs and Diaspora choirs, as well as to introduce Diaspora choirs to Israeli repertoire."

Choirs will be coming from the U.S., Canada, England, France, Switzerland, Yugoslavia, Hungary, Uruguay and Paraguay. A public concert will be given at Binyanei Ha'uma in Jerusalem on Wednesday, August 10.

During the other evenings of the Zimriya, the choirs will perform for each other. As for the daytime, these will be spent learning Israeli works.

MUSIC EDUCATOR Ron Weidberg of Israel's Open University holds that listeners can't get the full benefit of music unless they have at least minimal experience of making music themselves.

"I can tell you that a composer has changed from a major to a minor key in the course of a piece, and I can give you a lecture at the blackboard explaining what 'major' and 'minor' are all about. But only after you've played even the simplest tunes, one in a major key and one in a minor, do you really feel and understand it."

When he was a graduate student at Northwestern University, Weidberg saw how non-pianists in the music department were taught piano in groups using electronic keyboards. Later, when he came to the Open University, he was part of a team which developed a course that used the idea of minimal keyboard training to enhance music appreciation.

"The original idea was to set up a music curriculum for high schools, and our course materials are being used in two high schools," he explained. "When we set up a similar classroom at the Open University headquarters in Ramat Aviv and opened a music course in our adult education programme, we thought we'd attract a few ladies from Ramat Aviv."

Instead, students came from as far away as Jerusalem and Haifa. The course comprises 10 weekly meetings, each of three hours' duration. During the first hour, students work at their electronic pianos. For part of the time they play on their own, hearing the results through earphones. At other times, the class plays together.

The remaining two hours of the course are devoted to music appreciation, using materials originally written for the school curriculum.

In addition to this course, which is geared to the person without formal music training, the Open University's academic curriculum - which can lead to a degree - offers eight courses aimed at students with some musical knowledge.

Further information on Open University music courses from the registrar's office at 03-422522.

APROPOS GROUP keyboard instruction, the Yamaha Schools in Israel will hold a concert in the Casarea amphitheatre on Monday evening, July 25, at 8 p.m. to show off their 120 best students between the ages of six and 16 (out of a total of over 7,000). They will be joined by the Swiss organist, Georges Fleury.

The Moscow Virtuosi, an orchestra of 28 string and wind players, all prize-winning soloists in their own right, will visit Israel in September.

Conducted by Vladimir Spivakov, a violinist who has been compared to Heifetz, the orchestra will give four different programmes in a total of nine concerts: four at the Mann Auditorium in Tel Aviv, two at the Haifa Auditorium, two at the Jerusalem Theatre, and one in Beersheba. It will appear with four soloists: Spivakov himself, the 15-year-old pianist Yevgheni Kissin, soprano Araxia Davtian and mezzo-soprano Tamara Siniavski. They will be joined by actress Alla Demidova.

The first of the four programmes will include Shostakovich's Concerto for Piano and String Orchestra No. 1. Performances will be at the Mann Auditorium on September 18, in Beersheba on the 23rd and in Jerusalem on the 27th.

The second concert will include Concerto for String Orchestra by Stravinsky and Haydn's Farewell Symphony. This concert will be given in Tel Aviv on the 18th and in Haifa on the 22nd.

Mozart and Vivaldi will be featured in the third concert. Performances will be on the 19th in Tel Aviv and on the 27th in Jerusalem. The final concert includes Bach's Concerto for Oboe and Violin, Shostakovich's Chamber Symphony, and Mozart's Symphony No. 28 in C Major. Performances will be in Haifa on the 24th and Tel Aviv on the 29th.

TRUMPETER Erella Beck will be the soloist at the last of the Haifa Symphony's free summer concerts, at Gan Ha'em in Haifa on Wednesday, July 27, at 6 p.m. The programme will include works by Beethoven, Mozart, and Dvorak.

Theatre Naomi Doudai



An atmosphere of poverty, isolation and aridity is disturbed by the arrival of two strangers in 'Rain.'

WELCOME SHOWER

RAIN (Geshem) by Gilead Evron. Direction - Rami Danon. Sets and costumes - Adrian Vaux. Music - Uri Vidislavsky. Camera 3, at Tzavta, Tel Aviv.

IN THIS weather the very word is welcome, even though the play itself is somewhat dry. Gilead Evron, a highly-gifted young television script-writer, brings his first work for the stage to Cameri Bina 3, a forum for young playwrights, directors, actors, designers, and composers starting on a theatre career. Here they are assured a minimum run - and more - if their first fruits meet with enough approbation.

Rain also features a first-time lighting designer (Jackie Lee), composer (Uri Vidislavsky), and director (Rami Danon) who has been known as an eminent actor till now. An only recently arrived actress also appears.

Danon is one in a long line of leading actors who've recently turned to direction - among them Yosef Carmon, Itzik Weingarten, Aharon Almog, Ram Levi, Michael Warshavsky, Itzik Saidoff and Jack Messinger. Diversity or die? Not by any means. These are all artists at their peak who are seeking an independent avenue for their creativity. And welcome they are, too, as welcome as summer rain in the dry area of indifferent direction that beleaguers our stage.

DANON GIVES a spirited interpretation of provocative, but at times slow and even static, material. As a play, it has that going for it, besides a sophisticated cast of three front-line male actors.

It starts on a note of profoundly poetic, as well as philosophic prom-

ise. There is a drought. The soul of a man cursed with desiccation, with the devastation of his inner spirit and his surroundings, is confronted with the sudden promise of renewal, the revival of the fields and the earth through the blessing of rain.

But the spirit of the crippled farmer, corrupted by surrounding death and some measly government compensation, cannot comprehend the salvation that the modern rainmakers and their machinery are about to bring him and his land. He is irredeemable, his tragedy irreversible.

Moloch and his daughter Rahel are the only remaining settlers in the stricken moshav. The rest, along with Moloch's wife, have long since abandoned the scorched earth. Father and daughter, it is seen, have entered into an unnaturally intense relationship.

The drunken parent becomes savagely jealous of the young girl's virginity when two strangers intrude upon their poverty, isolation, and psycho-aridity with a carload of technological tricks. Moloch, resigned to his destiny, rejects the ideology and optimism of the two technicians who threaten his shroud of self-immolation. They also menace his daughter, whose arrested development has been the sacrifice he has offered up on the altar of his self-imposed desolation.

The girl, however, awakened by the arrival of the outsiders, sloughs off the innocence in which her father has imprisoned her and flees him and his desert scene for the promise of the wild, "wet" world outside.

BOSMAT ALONI is decorative as daughter-into-nymph but as the wildest desert wail, her bite draws

no blood. Her final metamorphosis and rebellious departure erupt, like other moments in this play, into a dying fall, rather than into a grand dramatic gesture.

The dramatist, as well as the direction, must to some extent be to blame. For the script falls in places to fulfill the intellectual intent of the concept - despite some superb acting on the part of the male actors.

Gripping material as it is, the fleshing out is often dramatically weak. Thus with the figure of the tragic father, on which the whole play stands or falls. Despite the visionary force of Yosef Carmon's marvellously delivered monologues, his presentation gutters out in the anti-climactic collapse of a disillusioned drunk "drowning" in a tank of water. The device, with the smoke-erupting rain machine, injects some theatricality into otherwise sluggish action.

But it does nothing to expose the symbolic and metaphysical significance towards which the structure unflinchingly reaches. Unswerving in intent, the message nonetheless grows elusive, even nebulous.

To offset the benighted Moloch, Yossi Kantz is an effusive, effervescent meteorologist, an elegant incongruity in his impeccable summer suit. Yigal Naor partners him as the beer-swilling gorilla. These three strong characterizations, with Adrian Vaux's spare set - battered "pails," some rusting iron sheets, a stretch of wire-netting - help to fill in the holes in the texture of the work. Despite this, there emanates a sufficiently strong poetry of aridity to make the production very worthwhile.

Nature of things D'vora Ben Shaul



A BIBLICAL PHRASE that has captured the fancy of poets throughout the ages alludes to "honey from the rock." This expression is used more than once in the Bible (Deut 32:13, Ps. 81:17) and refers to the colonies of wild bees that can often be found among the boulders.

Wild bees nest throughout the world, but colonies in hollow trees are far better known than those in rocky outcroppings. The latter phenomenon is more common here in the Middle East, probably because we do not have many species of tree that become hollow. A rock hive in the wild is cause for wonder.

Bees swarm and look for new homes either when the hive has become overcrowded or when the old queen seems, to the internal intelligence of the hive, to be waning in her fertility. When this happens the worker attendants nurture a new queen either to replace or to supplement the old. The new queen, after her mating flight, returns to the hive, and there she fights the old queen for dominance. The loser, accompanied by her adherents, leaves the hive and the bees swarm around her as they seek a new home. At this point they will settle into any place that is suited to their needs, a hollow tree, a cleft in the rocks, the attic of a building, or even, as in the story of

Samson, the cavity formed by a still, dry carcass.

HARVESTING honey from the rock was an art well known to the ancients but it was by no means an easy accomplishment. Usually the honeycombs are well inside the mound of boulders, and the entrance may be indicated only by a fissure in the rock. Nonetheless, they perfected techniques of heating the rock with fire and then dowsing it with cold water to split the rock, drilling with primitive drills, and smoking the bees out if possible.

Since apart from dates, honey was the only natural sweet available in ancient times, it was highly prized, and the golden delicacy undoubtedly cost an incredible number of stings per mouthful. The local wild bee is an extremely short-tempered and aggressive defender of the hive and the queen. Certainly a bee tree is a lot easier to rob than a stone honey vault, for even bears and badgers manage to rob the trees. There are still colonies of wild bees in Israel and last year I saw one in Nahal Amud in the Galilee. Many bees, all laden with nectar and pollen, entered and left their stony hive through a fissure about a centimetre wide that seemed to go straight into the rock.

Matters of taste Haim Shapiro

Costly experience

Ness at the Experience, 4 Rehov Pasteur, Old Jaffa. Tel. 03-829595. Kosher. Open noon and evening except Shabbat. (All credit cards.)

THIS IS, to put it mildly, a strange experience. Located in what appears to be a refurbished warehouse on the fringes of Old Jaffa, it boasts "the largest mezuza in the world," not to speak of three different restaurants.

Ness, though it bills itself as a rooftop restaurant, is in fact located on the top floor, a subtle, but nevertheless definitive difference, especially since the view seemed to be of the parking lot below.

The dining room itself is very large - a bit too large for my taste - and although it is not that old, has a sort of Levantine, *déjà vu* quality. There is a very extensive menu, with a large selection of grilled meat and fish, specializing in "Israeli" cuisine, whatever that means.

WITH ALL my aforementioned reservations, I was pleasantly surprised with four of the five salads presented as a set first course. The eggplant in chopped-liver style resembled the meat dish in both appearance and taste and was, moreover, delicious.

Also excellent were the eggplant in tehina and the braised pepper salad, although I suspect that the latter may be a bit too sharp for tourists. The Turkish salad, though, was very mild. The humous was a disappointment. On the other hand, I was delighted with the stuffed grape leaves. Made with a mixture of rice and meat, they came covered with an egg-and-lemon sauce the like of which I have not enjoyed in many years.

Since the restaurant seems to pride itself on its fish, I decided on bourei (grey mullet). The waiter persuaded me to try the fish first fried, then grilled. It was not a success. The oil used in the frying left an unpleasant aftertaste, and was drier than such a fish ought to be.

MY COMPANION was far more successful with her siniya, a dish of chopped meat baked with tehina and pine nuts. I am wary of siniya, because all too often the tehina is overcooked and develops a strange consistency. Here, it had been treated with the proper delicacy and was exquisite.

With all this we had a bottle of Carmel Grenache Rosé, a fairly plebeian wine, which suited our purpose of providing unsophisticated refreshment.

That is, it suited our purpose until I received the bill and found that the price for this cheapest of all Israeli wines was NIS 24.

The dessert menu was very limited, so we finished our meal with coffee, which was served with some very delicious baklava. We also enjoyed a lovely liqueur, compliments of the management.

The bill came to NIS 84. By Tel Aviv standards that is fairly moderate; had all the food been as good as some of the food, and the wine been fairly priced, we would have walked away quite contented.

The poster July 22 - 28

All programmes in Hebrew unless otherwise stated.

Jerusalem

CHARLEY'S AUNT - By Brandon Thomas. A comedy of errors about three students in love, produced by the Beersheba Municipal Theatre. Directed by Roger Smith. (Gerard Behar, Tuesday, 8:30 p.m.)

"FINALE 2" - Marathon of end-of-year works in direction, design and performance by students of School for Visual Arts. (The Stage, Yehudit 4, Tel. 66411, Thursday, from 8 p.m.)

THE GOOD WOMAN OF SZECHUAN - By Bertolt Brecht. Three gods, looking for a good soul, find it in a Chinese prostitute. (Sherover Theatre, A Habimah Theatre production. Sunday, Monday, 8:30 p.m.)

A HOUSE POSSESSED - Directed by Hadas Ofra. The characters of writers Karel Capek, O. Henry and Julia Cortazar inhabit a house wherein each one's moment of truth together produce an ambience of time in which the strong desire for life connects them. (The Stage, Yehudit 4, Tel. 66411, today, 2:30 and 10 p.m.)

A NIGHT IN MAY - By A.B. Yehoshua. On the eve of the Six Day War, members of a Jerusalem family embroiled in personal problems take advantage of the waiting period to settle past accounts. A Khun Theatre production, directed by Ronny Ninio. (Khan, Sunday through Tuesday, Thursday, 8:30 p.m.)

SIDE BY SIDE - An evening of songs by Steven Zandheim, one of America's leading creators of musicals. The songs, dealing with theatre, marriage, divorce, infidelities, ambitions, nostalgia and disappointments in a sardonic humorous manner, were translated by Dan Almogor. A Khun Theatre production. (Khan, Wednesday, 8:30 p.m.)

Tel Aviv area

AVIA'S SUMMER - Monodrama with Gila Almogor based on an extract from her autobiography. The 10-year-old daughter of Holocaust survivors comes home from boarding school to spend the summer with her insane mother. A Beit Liessin/Haifa Municipal Theatre production, directed by Itzik Weingarten. (Beit Liessin, Sunday 9 p.m.)

BEAUTIFUL COUSINS - A cabaret celebrating Israel's 40th anniversary, directed by Adina Tal. Three women accompanied by Zion the pianist. A Jerusalem Theatre Group production. (Old Jaffa, Hasimiah, Thursday, 9:30 p.m.)

THE CHINESE - Comedy by Murray Schisgal. Directed by Niki Nini. About a son who doesn't resemble his Chinese parents. (Old Jaffa, Hasimiah, Tuesday, 8:30 p.m.)

THE CONDEMNED OF ALTONA - ("Les Sequestres d'Altona") by Jean-Paul Sartre. Drama revolving around a paradoxical central character and the problems of conscience. A Beit Liessin production, directed by Yoram Falk. (Beit Liessin, tonight, 9; Wednesday, Thursday, 8:30 p.m.)

THE DRESSER - By Ronald Harwood. Hebrew version by Eran Banieff. About the relationship between a theatre dresser and a great Shakespearean actor, before, during and after a performance of "King Lear". A Habimah Theatre production, directed by Hy Kulus. (Habimah, Habimartef, Sunday, Monday, 8:30 p.m.)

THE DYBBUK - The Habimah National Theatre presents a new version of the enchanted theatrical legend, the story of a woman who, on the eve of her arranged marriage, is possessed by the spirit of her dead lover. To mark its 70th anniversary, Habimah invited the celebrated Polish director Andrzej Wajda to direct this production.

(Habimah, Meskin, Sunday through Thursday, 8:30 p.m.)

EVERGREEN - A musical composed of contemporary songs, prose and sketches, about three naive and sentimental girls who are forged into mature young women. A Th Y R I Theatre production, in English. Directed by Geza Partos. (Th Y R I Studio, Tverya 1, Sunday, Monday, 8:30 p.m. Reservations: 03-223615)

EXCERPTS: On the Art of Everyday Living - Performed by Mike Dany, Nua Lev and Ruth Kiner who take everyday events and transform them into works of drama. (Tel Aviv Museum, Thursday, 9 p.m.)

THE FALL - By Albert Camus. Hasimiah production, translated, adapted and performed by Niki Nini. The rise and fall of a Parisian lawyer. (Old Jaffa, Hasimiah, Wednesday, 9:30 p.m.)

THE GOOD SOLDIER SCHWEIK - By Jaroslav Hasek. Soldier Schweik, used as a fool's errand, as his private weapon, as a means of remaining optimistic and dealing with every situation. A Neveh Tzedek production, directed by Aharon Almog. (Neveh Tzedek, Tuesday, 5 p.m.)

THE INVESTIGATION - Three short plays, by Harold Pinter and Daniela Carmi. Directed by Nola Chilton. Music by Eldad Lidor. (Tzavta, Monday, Tuesday, 8:30 p.m.)

LAST STRIPTEASE 88 - A satirical cabaret by Hillel Miltelputz, directed by Gedalia Besser. (Tzavta, tonight, 10 and midnight)

LIKE A BABY - Four human beings learn to play games borrowed from a civilized world which isolates them and locks them up in an institution. (Old Jaffa, Hasimiah, Monday, 9 p.m.)

LOUISE - By Dalia Hertz. A man is about to leave a woman. The "other" woman comes to take him away and the parting takes place without any visible trauma, but Louise continues to dream her dreams. (Old Jaffa, Hasimiah, tonight, 11)

NEW YORK DREAM - Written and directed by Yitzhak Gormezanu Goren. Four Israelis living in suburban New York try to overcome feelings of alienation. (Old Jaffa, Hasimiah, tonight, 10)

A NIGHT IN MAY - See J'lem. (Beit Dini, Duhli Auditorium, Wednesday, 8:30 p.m.)

OUR LADY OF THE FLOWERS - Adaptation of Jean Genet's vivid portrayal of the experiences of men who as society's outcasts choose female identities and the world of crime as their way to freedom. (Old Jaffa, Hasimiah, Monday, 9:30 p.m.)

PATIO - Short play by J. Helfner; *Olyenka*, monologue by Chekhov, directed by Geza Partos. By Th Y R I Studio, in English, with Riki Hayute and Linda Kay. (Th Y R I Studio, Tverya 1, Thursday, 8:30 p.m. Reservations: 03-223615)

RAIN - By Gilad Ewron. Directed by Rami Danon. (Tzavta, Thursday, 8:30 p.m.)

RIKI'S KINDERGARTEN - By David Grossman. About the world of four-year-old children, their feelings, fears, and dreams, and the relationships which develop between them. (Habimah, Habimartef, Tuesday through Thursday, 8:30 p.m.)

SALLAH SHABATI - Written and directed by Ephraim Kishon. A musical production based on Kishon's famous film about Israel's founding and Sallah Shabati's difficulties to the *me b'nei*. A Habimah Theatre production. (Habimah, Rovina, Sunday through Thursday, 8:30 p.m. Thursday, 5 p.m. also)

SATIRICAL CABARET - "How Does It Really Work?" Three young men poison the atmosphere in a virtuoso manner. (Tzavta, Sunday, 10:30 p.m.)



A child's setting for David Grossman's 'Riki's Kindergarten,' in Tel Aviv.

SONG OF SONGS - By Sholem Aleichem, in Yiddish. The story of a young girl and boy's pure love, which the boy gives up in his search for learning. (Tel Aviv Museum, Sunday, 8:30 p.m.)

WHO'S AFRAID OF VIRGINIA WOOLF? - By Edward Albee. Translated by Ada Ben-Nahum. About a couple's love-hate relationship and their dangerous encounter with a younger couple. A Beit Liessin production directed by Michael Mitcham. (Beit Liessin, Monday, Tuesday, 8:30 p.m.)

WORDS FOR TRUMPET & PIANO - With actor Yossi Yadin, Ilan Eshed, trumpet, Moshe Zorman, piano. (Tzavta, today, 3)

BEWARE MEMORIES! - A satirical cabaret written and performed by Shimon Israeli, based on his experiences while appearing before soldiers during Israel's wars. A Haifa Theatre production, directed by Ilan Toren. (Theatre Club, Wednesday, 9 p.m.)

THE CHILD BEHIND THE EYES - A monodrama by Navah Semel, with Assi Eshed. Directed by Itzik Weingarten. Describing the world of parents of a child with Down's syndrome. (Wadi Salib, Tuesday, 4:30 and 8:30 p.m.)

MR. MANI - A Haifa Municipal Theatre production based on the novel by A.B. Yehoshua describing the efforts of a Jewish-British officer in Jerusalem to obtain a reprieve for Mr. Mani, sentenced to death for espionage. Directed by Ilan Toren, with Doron Tavori. (Wadi Salib, Wednesday, 8:30 p.m.)

MOTHER COURAGE AND HER CHILDREN - Bertolt Brecht's bold canvas of the Thirty Years' War, showing that even simple people are responsible for war's brutalities if they contribute, in however small a way, to its conduct. A Cameri Theatre production, directed by Ilan Ronen. (Haifa Theatre, Sunday through Wednesday, 8:30 p.m.; Tuesday, 4:30 p.m. also)

Beersheba

CHARLEY'S AUNT - See J'lem. (Beersheba Theatre, Thursday)

"PRINCIPA SCRIPTORIALE" - (The Principles of Writing) By Richard Nelson. Two aspiring young writers who spent time together in a Latin American jail meet and so have the principles of writing. A Beersheba Municipal Theatre production. (Beersheba Theatre, Tuesday through Thursday)

UNDER THE WEB - By Julia Kearsley. About the dramatic and complex relationship between three women. A Beersheba Municipal Theatre production, directed by Micha Levinson. (Beersheba Theatre, Sunday, Monday)

DANCE - Tel Aviv area
BAT DOR DANCE COMPANY - gral dances by Choo San Goh, directed by Domy Reiter-Soffer. (Bat Dor, Sunday, 8:30 p.m.)

Jerusalem

CIRCLES IN THE AIR - A unique performance presented by the M. Theatre, for the whole family. (M. Theatre, Hermann Mayer Terrace, 5 p.m.)

"LAMA KOVA" - Theatre about who goes to buy a hat and about relations between people and Ages 5 and above. (Israel Museum, Wing, Tuesday, 4 and 5:30 p.m.)

PICTURE BOOK PROGRAM - English, for ages 3-6, with Betty D. (Israel Museum, Youth Wing, Tuesday, 4 p.m.)

RACHEL - Puppet theatre for ages above, about Rachel's magical. (Train Theatre, tomorrow, 11 a.m.; Monday, 5 p.m.)

THE SELFISH GIANT - Based on story by Oscar Wilde. With actors and puppets. Ages 4 and above. (Theatre, Wednesday, 5 p.m.)

STORY HOUR - For ages 4-7, with Ankor. (Israel Museum, Youth Wing, Tuesday, 4:30 p.m.)

STORY HOUR - Menachem Repet stories to 6-10 year olds. Admissions (Ticho House, Sunday, 4 p.m.)

STREET THEATRE - The M. Theatre presents a colourful performance of clowns, acrobats, mime, music. Fun, games and juggling with audience participation. (Israel Museum, Pavilion and Ida Crown Plaza, Thursday, 4 p.m.)

THE TOY SYMPHONY & MR. PUTER - Musical by Ruth Sussman about a group of toys who are determined to change the tempo of the Toy Symphony. Music by Guy Maron. (Jenatsre, Rebecca Crown, Monday, 5 p.m.)

Tel Aviv area

SNOW WHITE - The well-known performed in the style of 19th century. With audience participation. (Hayarkon Park, tonight, 12:30 p.m.)

STORY & CREATIVITY HOUR - Yotzer Sela presents legal fables, and artist Ronit Elrog creates pets, scenery and stories with the audience. Ages 5 and above. (Hayarkon, Thursday, 5 p.m.)

THE UGLY DUCKLING AND I - About an insecure girl who manages to "swan" within herself. (Old Jaffa, Hasimiah, tomorrow, 11 a.m.)

THE WITCH - A legend using shadow with explanations and audience participation. Ages 4 and above. (Hayarkon, Tuesday, 5 p.m.)

Others

LIKE STORIES - Theatre based on stories by Oded Burd. A Khun Theatre production. (See Tel Aviv, 10:30 a.m.; Tzora, Sunday, 5 p.m.; Sar, Tuesday, 5 p.m.)

DANCE

Tel Aviv area

BAT DOR DANCE COMPANY - gral dances by Choo San Goh, directed by Domy Reiter-Soffer. (Bat Dor, Sunday, 8:30 p.m.)



Barbra Streisand is zany Henriette in 'For Pete's Sake,' airing on Wednesday at 22.05 on ITV.

Friday

THIS EVENING'S Arabic television film, *Honouring Parents*, treats a problem that is widespread in the Third World: Illiterate parents take great pains to send their son to a good school and to university, but after getting his degree the son is ashamed of his parents and treats them patronizingly.

The hero of this film is an average Egyptian youth, product of a poor neighbourhood; but he completes his university studies with the help of his parents, who stinted on their own food in order to give their son a good education. The father works as a messenger and tea-server in a private company; he knows that without *protektzia* even a university graduate has a hard time finding work in Egypt, and he begs the manager of his company to give his son a job. The manager interviews the son, is impressed, and hires him for a senior post.

Here the parents' troubles begin. The son demands that his father stop working, because it is humiliating for him, the son. He marries a girl from a parvenu modern family, and doesn't invite his parents to the wedding. Then he makes his mother give him the title-deed to his parents' home, and he takes out a mortgage on it.

All the rest of the deeds of this wayward son, to the tragic end, this afternoon on **ITV ARABIC** at 5.30.

YAACOV LAMDAN

BASED ON the four Paul Scott novels known as *The Raj Quartet*, *The Jewel in the Crown* is set in the India of 1947 - an India once known as the Jewel in Queen Victoria's crown, and no longer prepared to bow to British rule, an India in which riots sweep the path to independence and whose turbulence affects the lives of both its native and British populations. A Granada Television production, *The Jewel in the Crown* begins a 15-week season on **ETV** at 14.40.

WHEN A jazz musician becomes infatuated with a sultry blonde, he loses his self-respect, his friends and his career. Realizing that music is the most important part of his life, he attempts a comeback. *Too Late Blues*, starring Bobby Darin and Stella Stevens, is on **METV** at 18.30.

MAX BAUMSTEIN, president of the International Solidarity Movement, witnessed the slaying of his father in a Berlin Street in 1933. He was 10 years old. It was neither his first nor his last confrontation with the Nazis. Not long afterwards, a Nazi agent was responsible for the deaths of his dearest friends in Paris. In 1981 Max Baumstein is again in Paris, this time on a mission to free a young British subject imprisoned in Paraguay. Max does not expect to confront his past. *La Passante du Sans-Souci* will be shown on **ITV** at 22.15. Romy Schneider and Michel Piccolo star.

Saturday

Top stars sing some of the world's greatest hits in *On Stage* presented by Yoram Rotem on **Army Radio** at 12.05. Listeners will also be able to request their favourite records.

CHANGES IN consumer habits are reflected in Ilana Tzur's programme *Consumeritis* which traces changing trends from the market through to corner shops, chain stores and shopping malls. **Radio Network One** at 12.05.

A HEARTWARMING circus story, *Adi and Eddie*, the radio drama on **Radio Network One** at 18.00 is about two dogs. Adi, the former champion dog of the circus, is past his prime and now spends most of his time trying to teach Eddie the language of human beings.

THE FRENCH movie on **ITV** Available at 17.00 is *Murder without a Tip*. Police inquiries of the murder of a young girl reveal that she was last seen in the company of a married couple and was on very friendly terms with the wife.

TV & RADIO SCHEDULE

Friday, July 22 - Friday, July 29

☐ CHOICE PICKINGS Greer Fay Cashman



Perry King, Jean Simmons and Richard Kiley in 'Golden Gate,' Sunday on METV at 21.00

THIS WEEK'S trip down musical comedy's memory lane revolves around the Israeli musical *Shulamit*. Ben Bar-Shavit, who presents the programme at 18.00 on *The Voice of Music*, will play songs from the show and interview studio guests Yigal Mossinson, Menahem Golan, Moshe Wilensky and Shoshana Damari.

ANYONE INTERESTED in the history of the state should tune into *Army Radio* at 17.05 to hear the fascinating story of *The King David Spy*. The agent in question was David Rubowitz, a member of Lehi who infiltrated the British High Command and passed on vital classified information. Even though he had been warned in advance, he elected to remain in the King David when it was blown up by Etzel. The programme will be presented by Dudu Dayan.

JAMES BALDWIN'S immortal classic *Go Tell It on the Mountain* will be screened on **Channel Two** at 20.33. The story of a Black Baptist family in Harlem at the turn of the century, the plot concentrates on the relationship between father and son. The cast is headed by Joy Ahron, James

tells the horrifying story of the systematic construction of the Treblinka concentration camp where 800,000 Jews were annihilated. Screened for the first time in Israel, the film - with the aid of witnesses who built the camp, others who lived in the nearby town, and survivors who lived through the trauma of Treblinka - examines the plan to rid the world of Jews. In 1943, the inmates of Treblinka mustered a revolt. Two years later an international tribunal was set up to judge Nazi war crimes. That tribunal still functions 43 years later. **Channel Two** at 19.30.

THE DESTRUCTION of the Temple was the prelude to the dispersion of the Jewish People. A trilogy of films in keeping with Tisha be'Av are presented under the title *Scattered to the Four Corners of the Earth*. Menahem Hader's film is about a Marrano family in Majorca who converted to Judaism and settled in Israel, Freddy Gruber's film about an Amsterdam family before and after the Holocaust, and Yehuda Kave's film looks at Yemanite (Continued on page 14)

Bond III, Rosalind Cash, Olivia Cois, Deslree Coleman, Paul Winfield and Linda Hopkins.

A MAN WHO escapes from an asylum leaves a trail of murders behind him in *Night Visitor* which stars Trevor Howard and Liv Ullman. Only his parrot knows whether or not he's guilty - and the bird is rather talkative. **21.00** on **METV**.

AT FIRST GLANCE, it looked simple. After all, it shouldn't take too much trouble to duplicate *Mastermind*, the successful BBC quiz show. At least that's what ITV's Tzachi (Itzhak) Shimoni thought before he went to England to take a behind-the-scenes look at the programme. He then discovered that its prestige made it the kind of show in which no one can afford to make mistakes – least of all the producers.

For Shimoni who, has been actively involved with game shows and quizzes, first on radio and then on television, since 1950, this was just another challenge to overcome.

Aside from the variety of subject matter and the extraordinary breadth of general knowledge required for participation in the show, what attracted him to *Mastermind* was that its two central figures are the clock and the contestant. There is high drama as the clock, with the seconds tick-

ing away, comes into sharp focus. Then the camera zooms back to the face of the contestant, whose forehead may be wrinkled in concentration. The words on the tip of his tongue just won't come out.

SHIMONI is hoping to get a Hebrew version of the programme underway in time for the winter season. It all depends on the response of prospective contestants. He was advised in England not to even consider starting until he had 500 to 700 applications in hand. These must be narrowed down, for a 21-week show, to 64 contestants; elimination rounds will eventually cut these to 16 semi-finalists, four finalists and an ultimate winner.

Within a week or two, ITV will begin asking members of the public to write in if they want to compete. Every applicant will receive a questionnaire on personal details, including levels of schooling plus the subject in

Masterful

which he or she has expert knowledge or specializes in as a hobby, but not on a professional basis. Providing that a quiz can be worked around the subject, the applicant will be asked to answer a series of questions on that particular subject as well as to submit to a general knowledge quiz.

In each round of *Mastermind*, contestants are given two minutes to answer as many questions as possible. The highest possible number of questions in such a tight time-frame is 20. Any hesitation reduces the number of questions and the opportunities to beat the other guys.

At present, the intention is to make this a purely Hebrew language programme, but Shimoni conceded that if he gets a lot of applications asking for the questions to be translated into other

languages, he will definitely consider them. However, each language has its own pace so a split second of difference in the time taken to ask a question in Hebrew and exactly the same question in any number of other languages could mean the difference between winning and losing. However he'll cross that bridge if and when he comes to it.

MEANWHILE, HE'S waiting to see how many contestants he's going to get. And while he's doing that, he's planning another game show, based in part on his popular monthly musical fun show *Allegro*. Shimoni has always felt that you can stretch a person's mind more by getting him to absorb information in an enjoyable manner than by trying to ram culture down his throat, and over the years cultivated large audiences for *Allegro* by making fun of the classics without being offensive.

By turning it into a quiz and games show, he could justify playing one bar of music from a symphony.

Now, he wants to take this a step further and employ a similar format with the visual arts. After consulting with museum and gallery heads, he has reached the conclusion that there is a crying need for an arts programme which will bring the wider public closer to the arts because he thinks existing serious programmes only serve to alienate the people for whom they are intended.

An example of what he hopes to do is to get three contemporary artists to draw a subject in the style of some world famous artist from an earlier century and to have one of Israel's top footballers pose for them. This will add a chuckle while allowing the message of the classics to sink in so unobtrusively that no one realizes that it has taken up permanent lodging in the mind. The *Art is Fun* pilot show is planned for an April orbit.

ONCE AGAIN my heart is bleeding for my Orthodox friends, who are denied any opportunity of seeing the Friday night programmes. I suppose rationale is that six nights' viewing should be enough television to satisfy.

But sometimes a programme is exceptional, and there is no reason why it should not be repeated, at a time when the Orthodox can see it.

The programme I have in mind was Rivka Michael's *Party Time* last Friday, which included two items that were out of this world: the Tuvia Taffir-Rivka Michael take-offs on 18 leading politicians, and the song by Yehudit Ravitz and Nurit Golan.

The skits on the politicians were rightly shown at a rapid pace, though watching was no easy matter, with so many things happening at the same time. On one level, we were participating in a sort of party game, in which we were called upon to identify whichever hero or heroine was being taken off. I did very well – I got everybody, except one character who looked like a kibbutznik. Simultaneously with playing this game, I was enraptured by the brilliance of the song, "What was, and what will be, will be, but things will never change," and by the choreography and the direction. The song was very funny, and the dancing divine, particularly when Moshe Nislim and Shoshana Arbell-Almosino gave it a go.

I am afraid that I have had news for Tuvia: Rivka stole the show. First of all, he had done most of his impersonations before, apart from Amir Peretz, the new Labour candidate for the Knesset, whom he captured superbly. I would not dream of suggesting that familiarity with his Shamir, Begin, Shapira, Eban, Rafel, Arik and Peres breeds contempt. Far from it, they are as funny as ever, but only Peretz and Nislim were newcomers to the Tuvia pantheon.

Rivka really went to town with Shoshana, Shulamit, Doron, Kesar and the witch of Endor: it was not only that she was wonderfully made-up and that she caught their modes of speech exactly, it was

ORTHODOX MUST GET 'PARTY TIME'

also the verve of her performance. It was an extraordinary performance, one that is sure to become an Israeli television classic.

The Ravitz-Golan duo was also very good. Walling Ravitz is not usually my cup of tea; she makes me very aware of the generation gap. But here the two women took an old song, "You're not pretty when you cry," and heated it up, singing it with gusto and enjoyment.

I WAS DISAPPOINTED in *The Birds*. When I first saw it at the cinema years ago it froze the marrow in my bones, chilled my blood, and made every single hair on my head stand on end. Now, it moves too slowly, and at times becomes tedious. Perhaps later horror films have raised – or lowered – our standards.

I have a tip for those viewers who love not sport and for sports-lovers who have videos and can hoard another programme while watching sport: Channel Two often has very good Saturday evening films. This week's *Love Song*, about two English Cambridge professors, was an unqualified delight, one of those superb British films about the upper middle class.

JORDAN Television, as generally happens, stole a march on Israel, and marked Nelson Mandela's 70th birthday by showing, instead of the scheduled film, a very moving British film about his wonderful wife, Winnie. When will Israel have the wit and imagination to programme like that?

The theme of the Mandela film was that neither Winnie nor Nelson ever gave up hope, despite all the ghastly things that were done to them by the South African police and secret service. Nor has she lost her belief in humanity, yet she did say sadly that it was too late for a round table conference between the South African government and the African National Congress.

I know that it is very bad form to compare our situation in any way with that prevailing in South Africa: even Teddy Kollek, who is hardly an extreme right-winger, got hot under the collar this week when British Minister for Foreign Affairs David Mellore made such a comparison. I don't know why there is such resentment. The underlying problem of the two regimes is very similar: how to maintain a way of life in the face of resistance by disaffected, disenfranchised members of a subject nation.

Anyway, whether analogies can be drawn and whether the objections to them are valid, it is impossible to watch a film like the one about Winnie Mandela without thinking about the Situation here. For instance, she says that no solution is possible without the black man, and without his being represented by the leaders of the ANC, inside and outside South Africa. How applicable this is to the inability of our negotiating in the end with the PLO, however vehemently Prime Minister Yitzhak Shamir may deny that such a thought has ever entered his head.

Winnie Mandela was asked how she felt after being married for 30 years to a man with whom she has only spent a total of five months. She answered proudly that she had known she was marrying the ANC and the cause of her people, not just a man, and that the great love that they bore for each other had sustained their marriage.

Will a film like this be made some day about some Arab leader rotting at present in an Israeli detention centre and his wife? I fear it will, unless we move faster towards peace.

THE international pressure on us to do so was intensified this week by the Dutch Prime Minister Ruud Lubbers and his Foreign Minister Hans van den Broek. We saw the Dutch delegation and journalists come under a hail of stones in the

Kalandia refugee camp: I suppose that Shamir is hoping that this experience will shake their view that we must negotiate with the PLO. It is more likely to have the contrary effect.

The truth is that we have lost the war of nomenclature. Twenty years ago Golda Meir and Moshe Dayan could say that there is no such thing as a Palestinian, and get away with it. And our right-wingers always referred meticulously to Judea and Samaria. Now even they talk about Palestinians and "the areas."

The change is not only a matter of semantics, but relates to a profound change of attitude: everyone accepts now that there is a Palestinian nation, and that the areas are different from Israel within the Green Line.

What is more, the references are key words in triggering associations in the minds of our friends abroad. The English, Americans, Dutch, French, Germans all had their areas or provinces or colonies inhabited by patriotic settlers and native-born, underprivileged people who eventually rebelled. They feel that they all went through exactly the experience that we are going through, and they prescribe for us the remedy they all eventually used: to grant independence, to get out, and to try to conduct friendly relations with the nation they formerly governed.

RAM EVRON interviewed former actress Shafira Zakal, now the queen of film dubbers, who has got together all the leading actors of Israel, including Haim Topol, to provide the voices for a Hebrew version of Walt Disney's *Jungle Book*.

I would have been more impressed if I did not think that Disney's version of *The Jungle Book* is an appalling, vulgar, crass, revolting insult to Rudyard Kipling's wonderful, inspiring book.

Mowgli, the wolves, Bagheera

the black panther, Baloo the teacher, Kaa the wise and deadly rock python: they inspired the imaginations of hundreds of thousands of children. It is horrifying to see them used for trash, and our stars should be ashamed, not proud, of being parties to such desecration.

I suppose somebody will retort that I am thinking of an England and an empire that no longer exist, that perhaps even English children today prefer to watch Disney's monsters to reading about Mowgli and his mentors. Even if this is correct, we Israelis do not need to fall into line.

On the subject of olde England, every Friday I watch the *Forrest Saga* with unfailing delight. Despite the lapse of years, the series stands up as firmly as ever. A couple of weeks ago, it dealt with the 1926 General Strike, and Michael Mont stressed a favourite John Galsworthy theme: the pointlessness of strikes, since eventually the parties agree, after immense suffering, to a formula proposed early in the negotiations. The fighting drags on and on to save the faces and satisfy the vanity of the leaders on both sides.

How relevant this message is with regard to our doctors' strike!

IRATE READERS have written me abusive letters because I criticized Dr. Cosby, whom they adore, and whom they consider to be the kind of kindly daddy they would have loved to have. They also debit me with having some malign power in Television House, because a week later he went off the air, and was replaced by *Emergency Room*, which I enjoy very much.

I fear that they do me an injustice when they claim that I drove Cosby off the air. If I did, this is the first time in 20 years that I have ever influenced the inhabitants of that glass building where programmes are planned.

But I do apologize to any readers who may have been affected by my writing that I enjoyed the first episode of *Scruples*. The second episode was very bad, and the final one damnable.

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Thurs 26th 4 pm: Maharaba Theater (Free with Entrance Fee) 7 pm: Gallery Talk, Colombian Gold

FILM CLUB (English or English subtitles)
Fri 22nd 2 pm & Sat 23rd 9 pm: The Bell Jar (USA 1978)
Thurs 26th 7 & 9 pm: Mishima (USA/Japan 1985)
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SPECIAL EVENTS
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On the Art of Everyday Living, By Maya Dary, Noa Lev, Ruth Kaner Thurs. 26.7 at 9.00 pm

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ANY QUESTIONS? That's the name of the programme (Channel 2, Wednesdays at 6 p.m.), and the laughably easy answer is, Yes. A better name for last week's instalment might have been: No Answers. The subject was what is called Quality of Life, which is often confused with Standard of Living, although the alleged developments in the latter are precisely what so often diminish the former.

People abroad who see and read so much about us may be under the impression that we're all in a constant state of frenzy about borders, defence, *mitnada*, civil rights. This may indeed be an over-present malaise, with many a conversational snipe at the Enemy of your choice. But on such issues, few bang their heads against the wall or feel as though they are constantly at the dentist's. This is reserved for the

RADIO POST MODERN

huge segment of the population which suffers from some local indignity that's been going on for years and for which there seems no answer.

Desperate citizens phoned in this time to complain about noise and air-pollution, not about world environmental problems of the order of the Greenhouse effect, acid rain, disposal of poisonous wastes. The panel (Uri Marinow of the environmental protection agency, Yoav Sagi of the Society for the Protection of Nature in Israel, Ya'akov Markovitz of the Interior Ministry, and Prof. Yehzekel Dror, a political scientist) were not always in agreement.

Moderator Eytan Almog got the environmental ball rolling by asking the old rhetorical ques-

tion: didn't it all start with the first prehistoric man who lit a fire and threw a bone out of the cave?

Well, yes; but that was infinitesimal. Today's untrammelled economic (and military) development has for the first time raised the threat to man's future. But this is not what troubled listeners.

The first caller asked why we have to drink the polluted water of the Kinneret - why not straight from the sources on Mt. Hermon?

No, that would not really work, the experts agreed. Prof. Dror warned, though, that since we are on the brink of economic bankruptcy, soon there won't be any fiscal basis for investing in the minimal needs for a better water system.

I tend to be sanguine about our

crummy water, possibly because I'm so irritated about so much else. Living above the lake, I see much that goes into it, from thousands of campers to speeding speedboats, and plastic bottles from which the more sensitive have drunk pure mineral water. We used to tie little bandages around our faucets and admire the coffee-like substance that accumulated every few days.

Other callers included a distressed resident of Beit Shemesh who lives near a quarry which pollutes all of his neighbourhood; a really anguished woman from Bat Yam (never move to Bat Yam) where the municipality insists on dumping garbage on the beach; and a Tel Aviv resident who noted the noise problem of

those living near the cemetery, the ridiculously named "Gan Ha'ir" which is a cement jungle, and the grossly misplanned old-new Central Bus Station.

The experts agreed that the Bat Yam situation was intolerable. Tel Aviv, it was pointed out, had taken steps to solve a similar problem on Jaffa's beach. As to the other issues, the experts tried to nudge the provoked citizens into taking offenders to court. I can testify that this can be a waste of time and money. Our neighbourhood took the super-noisy Laromme Club Hotel to court - it goes on functioning in its merry amplified way in contempt of two court orders. The police are indifferent.

Professor Dror noted repeatedly that local authorities cannot be asked to make life pleasant for citizens when they have so many other more important challenges.

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- BETA ISRAEL - The Story of the Jews of Ethiopia in the Lady Sarah Cohen Exhibition Centre.
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- SPECIAL EXHIBIT - Model of The Great Tlomackie Street Synagogue, Warsaw - In the Susskind Rokeach Hall.

EVENTS

- Screening of the film "Death of a Salesman." Based on the famous play by Arthur Miller. Director: Walker Schindorf. Actors: Dustin Hoffman, Kate Reid. The film is in English with Hebrew subtitles. Sunday, July 24, 1988, at 7:00 pm. Tuesday, July 26, 1988, at 7:00 pm. Tickets: NS 7; for members of the Association of Friends: NS 5.
- Screening of the film "Almonds and Raisins." The film consists of archival material, some 300 films in Yiddish, made during the early sound period up to the time of the Second World War. The film is based on interviews with Jewish film makers and actors. Director: Russ Karel. English Commentary: Orson Welles. Interviews: in Yiddish and in English; subtitles in Hebrew and in English. Monday, July 25, 1988, at 8:00 pm. Wednesday, July 27, 1988, at 8:00 pm. Tickets: NS 7; for members of the Association of Friends: NS 5.

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Beth Hatefutsoth is located on the campus of Tel Aviv University (gate 2), Klausner St., Ramat Aviv, Tel. (03) 425181. Buses: 6, 13, 24, 26, 27, 45, 49, 74, 70, 86, 274, 572, 573, 604.

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I began to suspect that he lived in some nature preserve; until he confessed to sleepless nights because of mosquitoes. Well, we have mosquitoes too, but they have stopped biting me. It's a simple immune-defence system: my blood so boils on so many issues that the mosquitoes, in their decision-making wisdom, go bite elsewhere.

THERE ARE many who mourn the summer flight of Alex Ansky. He's irreplaceable, but I'm happy to report that at least one young man is doing a good job in his place some mornings. His name is Oded Levinson and he won me over toward the end of the Army's morning 707 look at the newspapers last week with his undisguised mockery of an unspeakably "intellectual" interview in one of the Hebrew weeklies. And why not? Since we have

personal journalism, why not a personal reaction to it.

Levinson started with a well deserved attack on current "in" and "out" words - in being the kind that make the user feel chic, Out feeling like a stray dog. He quickly got to the in-ness of "Post Modernism" and to the article, "Ah!" he said, "finally I'll understand what this is all about," and began to read, with feeling. What gabble! I don't remember a single word of it, so overwhelming was the Post Gobbledy Gook.

Besides, I started playing a game: Post Symbolic Subjectivity, Post Subjective Symbolism, Post Cultic Syncretic Anthropomorphism, Post Freudian Slipper, Post Mistress Tristesse, Post Jerusalem, Post Nasalism, Neo Dripliness - hey, Post gets boring and there's nothing wrong with Neo: Neo Socialism, Neo Industrial Structuralist Constructivism...

An earlier item on the programme retrieved for listeners an article by Boaz Evron in *Yechot*. This was about trying to phone the number 16, to check an apparently Out number in Hadera. In the course of his attempt, Evron was given about six other numbers by a series of operators whose replies ranged from indifference to military gruffness.

Well, that's Post Modernism - Post Functional, Post Ministerial Telephonism, which gets you great new plastic boxes with buttons and Neo Romantic memories. You push buttons and get your number if all goes well, and so a higher standard of living. If it doesn't, you may get a number in Peru. Unfortunately, as the touch-and the vulnerability - get higher, the human service factor gets lower. One hates to bother them with calls for service.

RED CROSS FAILED

GENEVA - A West German television journalist has accused the International Red Cross of doing little during World War II to help Jews in concentration camps, and of facilitating, as a result of negligence, the escape of Nazi war criminals after the war.

The charges were levelled by Heiner Lichtenstein, correspondent for a West German television network, who is also author of a book attacking the Red Cross. His allegations were published last month in *La Suisse* and *La Tribune de Geneve*.

Asked to respond, Fritz Steinman, spokesman for the Geneva-based International Committee of the Red Cross, defended the humanitarian agency's conduct during and after the war. "If three war criminals did get away, hundreds of thousands of innocent war victims got documents from the ICRC which saved their lives," Steinman said.

He said that Geneva University historian Jean-Claude Favez will publish a book this fall about the ICRC's work on behalf of war prisoners; ICRC had opened its secret archives, which it had never done before.

In his book Lichtenstein charged that, although it has claimed otherwise, the ICRC in Geneva was well aware of Nazi atrocities during the war. He said rumours were circulating in 1941 of genocide in Nazi death camps, but the Red Cross "closed their eyes."

Lichtenstein also charged that in 1945 when it was possible to help concentration camp inmates, the ICRC neglected Jewish prisoners from Poland or Germany in favour of those from the Allied nations.

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Choice Pickings (Continued from page 7)

families who left their relatives behind when they came to Israel. Edited and produced by Esther Sufer, presented by Ya'acov Achmeir, the programme is on **ITV at 21.30.**

Sunday

OF SPECIAL interest to Jerusalemites is **Army Radio's** programme at **14.05, The Rise and Fall of the Jewish Quarter.** Aharon Liron, who fought in the Jewish Quarter in 1948 and was held in a Jordanian prisoner-of-war camp, later researched and wrote extensively on the history of the quarter. In a stroll through the area with Dudu Dayan, he revisits the battle sites and reflects on how the quarter fell into Jordanian hands.

JUST AS Tisha be'Av draws to a close, **ITV** presents **Secrets of the Wall**, at **17.30.** In this documentary, which takes viewers through the maze of underground passages beneath Jerusalem's Western Wall, filmmaker Benny Liss looks at the historical and political links between the passages and the sites above them.

IT'S HARD to tell if this is another Tisha be'Av programme or a tribute to the late Yigal Shilo who excavated the area of the First Temple in Jerusalem. A compelling documentary, **The People of Jerusalem** examines what has been learnt about past civilisations as a result of post-Six Day War excavations by Shilo and Meir Ben-Dov. The programme will be broadcast at **18.33** on **Channel Two.**

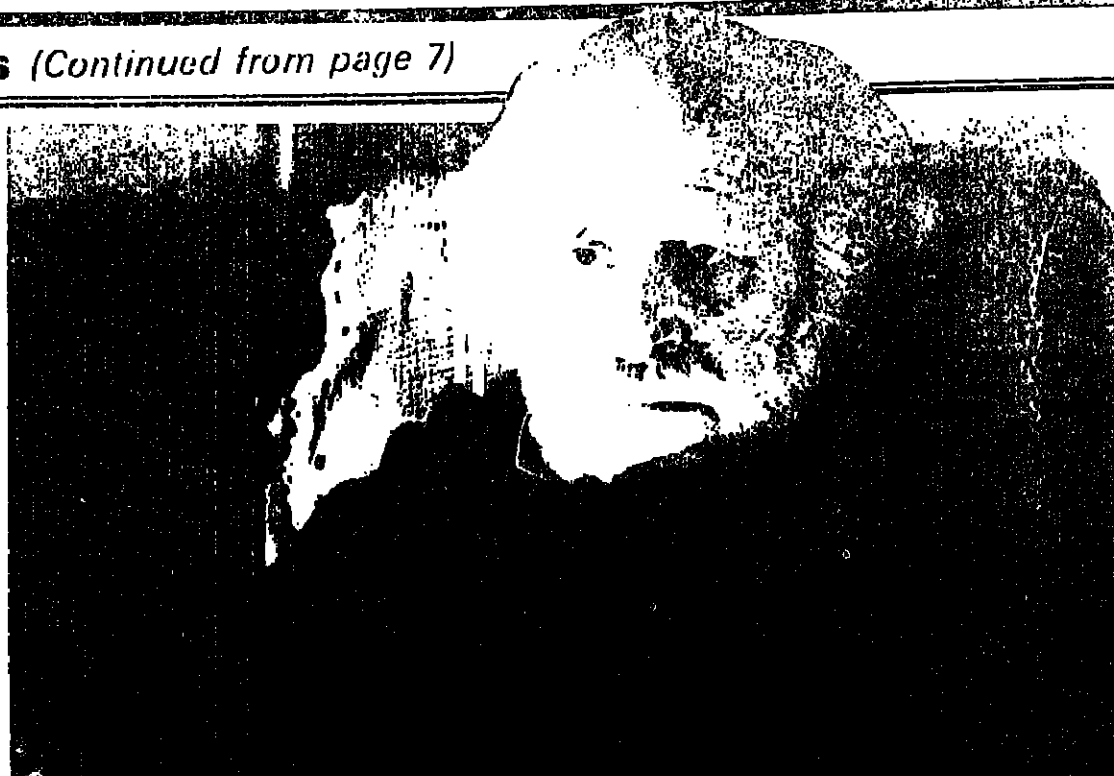
PERRY KING and Richard Riley star in **Golden Gate** at **21.00** on **METV.** A bitter power struggle ensues between members of a publishing family when their prized newspaper and the empire that surrounds it are in danger of a takeover by an unscrupulous investor.

MOVING HOMES is tough for anyone - especially for children, who may be bewildered at being uprooted from the familiar environments of home and school. In **Apple and Tree**, Rivka Michaeli's radio talk show geared to relationships between parents and children, psychologist Amiram Raviv will answer listeners' questions on the transitional period during which children learn to adapt. **22.05** on **Radio Network One.**

Monday

MANY OF the glorious chapters in Israel's military history have been enacted by the Givati Brigade. In **Southward Bound** the valiant soldiers of the brigade are saluted in a live two-hour programme. **17.05** on **Army Radio.**

ALL'S FAIR in love and war, so stealing one's own invention to win the heart of the boss's daughter is par for the course. That's what happens in **Johnny Dark** on **METV at 16.30.** An engineer designs and builds a sports car, but his boss refuses to manufacture it. The engineer steals the car and enters a race in the hope of impressing the daughter. Tony Curtis and Piper Laurie star.



'The Amazing Mr. Blunder' is a friendly ghost. The film will air on Tuesday at 14.30 on ETV.



Tony Curtis tries to impress Piper Laurie in 'Johnny Dark,' Monday at 16.30 on METV.

True hospital drama

HELEN WALTON looks with some affection in the mirror. "Hello, face," she says. It's the first time for days that she's seen herself without tubes and breathing apparatus after being admitted to hospital with acute liver failure.

Yorkshire Television's latest series, **Jimmy's**, bridges a strange gap between fact and fiction. For, after years of exposure to medical soaps, this is real life and death that the cameras are filming; a half-hour slice of life in Britain's largest general hospital, St James's, Leeds.

One of the most remarkable things about **Jimmy's** is the sheer patience of the patients - not only with the TV cameras and their intrusion on privacy, but also with the medical staff. A student comes to take blood from an elderly woman. "I've had blood taken from that arm this morning, does it matter?" she says helpfully. "It's a bit difficult finding the vein there, isn't it?"

JENNI FRAZER / London.

In the paediatrics department we meet a mother and her 10-week-old baby, in for a harellip operation. They put him into a children's cot. "He looks lost," says the mother, in an attempted joke.

Laelle has had a vascular operation and is unremarkably cheerful. "How long have you been without a cigarette now?" asks the surgeon. "Are you missing it?"

"Yes, I am, doctor, I'll be honest."

In a tiny office, the final-year medical students are practising for their oral examinations. The camera returns to the mother with this harellip baby. She answers some last-minute questions from the surgeon and her baby is taken through to the operating theatre. "You just sit down, love," says the theatre sister. The mother sits down, maddened in misery and helplessness.

Although, in some respects, **Jimmy's** resembles a hospital soap, it shows a startling likeness to a medical teach-in. When we first meet the woman with liver failure, for example, there are a good 10 minutes of in-depth medical discussion between the surgeon and consultant in charge of her case - and no concessions are made to the viewer's lack of medical knowledge.

The harellip baby, Richard, is obviously operation of the week as the surgeons painstakingly reconstruct the child's face and describe current thinking in harellip operations. Meanwhile, back at the liver failure, a doctor says flatly, "Could I have a chat with Prof.?" The very lack of hysteria and urgency is in itself compelling.

Jimmy's opens with a summary of last week's stories and the viewer is told what the following week's cases are going to be. British phillegmatism, it seems, knows no bounds.

Tuesday

GHOSTS USUALLY add a sinister spirit to a film but in **The Amazing Mr. Blunder**, on **ETV at 14.30**, the ghost helps rather than haunts. He succeeds in bringing together two sets of children from different periods of time to help save the lives of those from the earlier era. An intriguing film with a fair share of suspense.

THE TITLE gives away the story. **Happy Endings**, starring John Schneider and Catherine Hicks, is about a school teacher and author and his new neighbour. Both are recovering from broken love affairs. **METV at 16.30.**

CONTINUING TONIGHT at **22.20** on **ITV** is the romantic British drama series **Dreams of Yesterday**. Martin, the main character in the production, returns to his home village after a five-year absence. When he starts a search for his roots, the idea does not sit well with his father. Meanwhile, to complicate matters, Martin's secretary Marge meets his ex-wife Diane and tries to get her to disclose the reasons for the break-up of the marriage.

Wednesday

SHELLY DUVAL's **Legend Theatre** which turns the spotlight on legendary personalities each Wednesday at **17.30** on **ITV**, this week resurrects Davy Crockett, the famous Wild West character.

IF TISHA be'Av is a time of mourning, the 16th of Av is one for rejoicing. According to Jewish tradition, this was the date in ancient Israel when maidens of a marriageable age went out into the vineyards to choose their bridegrooms. Although **Weddings in Israel**, on **ITV at 20.02**, falls short of the date by 24 hours, the date is secondary to the interest in the marriage customs of the Indian, Yemanite and Ethiopian communities.

BARBRA STREISAND stars in the laugh-a-minute comedy **Pete's Sake** at **22.05** on **ITV**. Henrietta, Pete's somewhat zany wife gets herself involved with loan sharks when Pete (Michael Sarrazin) needs a large sum for an investment. Also stars Molly Picon, Estelle Parsons and William Redfield.

Thursday

BASED ON fact, **The Story of Dr. Wassell** starring Gary Cooper and Laraine Day tells the story of the World War II rescue of U.S. Navy doctor Roydon M. Wassell from the Japanese in Java. **16.30** on **METV.**

...and next Friday

ETV's matinee at **11.25** is **Mark I Love You**. Ingrid Bergman and Leslie Howard co-star in **Intermezzo** on **METV at 16.30.** Robert Duval is **The Great Santini** on **ITV at 22.15.**

ENTERTAINMENT

JERUSALEM
ALL STAR JAZZ QUARTET - Boris Gercer, Steve Peskoff and Israel's finest jazz jam. (Ramada Renaissance Hotel, Tuesday, 9.30 p.m.)

THE BEST OF SOLOMON ALEICHEM - Recited by the famous Yiddish humorist, performed in English by Michael Schneider and Jeff Gurner. (Hilton, tonight, 9.30)

YVA ALBERSTEIN - Sings old and new songs in honour of Israel's 40th anniversary. (Gerard Behar, Monday, 8.30 p.m.)

FREE - Express yourself through music to all kinds of music. Moderators: Gila Gai, Miriam Iron. (ICCV, Emeq Ha'ayon 12, Wednesday, 8.30 p.m. on)

ISCO & 60's NOSTALGIA - Jerusalem's best disco happening. High-tech sound of laser lights. (Ramada Renaissance Hotel, Tuesday, 9.30 p.m.)

MIDDLE EAST MUSIC - Carolis Duo (Lebanon, Moroccan, Israeli, Arabic, Yemenite and oriental popular music). (Ramada Renaissance Hotel, Tuesday, 9.30 p.m.)

FRUIT GALRON & YEHUDIT RAVITZ - The two wonderful singers in an unforgettable concert, each presenting songs from her latest show and possibly some surprises. (Sherover Theatre, Thursday, 8.30 p.m.)

YANO BAR - With singer Vivian Bar and pianist Danny Kanielsky. Open all night except Friday. (Knesset Tower Hotel, Wolfson 4, from 8.30 p.m.)

ROCK - With the Top Hat Carriers. (Paradise, Monday, 9.30 p.m.)

SAMBA EVENING - Come and learn to dance the Samba. (YMCA, Auditorium, tonight, 10)

JERUSALEM
Concerts start at 8.30 p.m. unless otherwise stated.

BARBER MUSIC SERIES - Concert 8.5. Baroque programme with the Jerusalem Baroque Players. Works by Bach, Vivaldi. (Gerard Behar, Leo Model Hall, tomorrow, 9 p.m.)

THE ENTFRÜHRUNG AUS DEM SERAILL - The Abduction from the Seraglio - The film of opera by Mozart shown on television. (The Stage, Yad Harutzim 4, 6.00/11, today, 6.30)

MUSICAL KALEIDOSCOPE - In the series: A series of concerts inspired by the arts of art and performed by various groups. (Israel Museum, Tuesday, 8.30 a.m. to 1.30 p.m.)

WORKSHOP RESEARCH - Contemporary music for saxophone by Luciano

JERUSALEM
Berio, Meyer Cooperman, Steven Horenstein, others, performed by Gai Lev, Horenstein and a saxophone ensemble. (The Stage, Yad Harutzim 4, Tel. 666411, today, 5)

SPECIAL PIANO RECITAL - Gregory Haimovsky plays works by Schumann, Liszt, Chopin, Messiaen, Debussy, Haydn. (Targ Music Centre, Ein Kerem, tomorrow, 9 p.m.)

VIOLIN & PIANO RECITAL - David Yaron and Jacqueline Falman play works by Bach, Mozart, Paganini, Brahms. (Zionist Confederation House, Emile Botta St., Sunday)

Tel Aviv area

ISRAELI PHILHARMONIC ORCHESTRA - Subscription Concert No. 10, Series D. Conductor Zubin Mehta. Soloists: Izhak Perlman, violin; Gila Bashari, singer. Works by Kopytman, Glazounov, Ravel.

information, call Municipal Spokesman David Hartum, Tel. 06-5201089.

TUESDAY:
6 p.m. Opening Parade, from Rehov Rogozin to Mei Ami Beach, with festival participants.
7 p.m. Parachute Jump at Mei Ami Beach.
8 p.m. Opening of Arts and Crafts Fair at Lido Beach.
Wednesday:
10 a.m.-11 p.m. Luna Park at Lido Beach parking lot.
5 p.m. Sand Sculpture Contest, Lido Beach.
Thursday:
9 p.m. Mediterranean Song Festival with

"SAMBABA" - In a programme of Brazilian music. (Pargod, Wednesday, 9.30 p.m.)

SING ALONG - Dafna Levy leads an Israeli pub-style sing-along featuring old and new Israeli songs plus international favourites in seven languages. (Ramada Renaissance Hotel, Thursday, 9.30 p.m.)

Yael Levy - Sings old and new songs. (Tzavta, tonight, 10)

YOSSI BANAI - Premiere performance of his new show of skits and songs. Musical direction by Yoni Rechter. Accompanied by a six-member orchestra. (Sherover Theatre, Tuesday, 9 p.m.)

Tel Aviv area

BIBLOS JAZZ CLUB - Arale Kaminsky hosts jazz musicians, plus jam sessions into the small hours. (Biblos Club, 128 Petah Tikva Rd., Wednesdays, 10 p.m.)

DANNY ROBAS - Sings "Names and Faces." (Ramat Hasharon, Tzavta, tonight, 10; T.A., Tzavta, Wednesday, 9.30 p.m.)

ISRAELI SONGS - Amnon Benetson, Ronit Ophir and Arik Keren sing old and new songs from their programmes. (ZOA House, 1 Frisch, tonight, 10; Wednesday, 9.30 p.m.)

JAZZ - "From the Other Side" - instrumental big band. (Old Jaffa, Hasimtah, Sunday, 9 p.m.)

JULY JAZZ - Jazz as an Art Form: The last of four programmes, presented by Roy Crimmins. Lectures in English accompanied by rare recordings, video clips and films. (Tel Aviv Museum, Monday, 8.30 p.m.)

MEIR BANAI - The singer in his show "Rain." (Rishon LeZion, Tzavta, tonight, 10)

Others

APPLES OF GOLD - Film recounting the history of the Jewish people. (Eilat, Moriah Hotel, Wednesday, 8.30 p.m.)

MEIR BANAI - See T.A. (Eshkol, Regional Hall, Tuesday, 9 p.m.)

HAIFA
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ON A SLOW FLAME - Avner Strauss presents original guitar pieces, flamenco, jazz songs. (Old Jaffa, Hasimtah, tonight, midnight)

PUB ENTERTAINMENT - At the Shahaf Pub, Allenby, 16. Needle Levi, a one-person orchestra (tonight); the Sons of Joseph sing old favourites (tomorrow, Thursday); songs of Eretz Yisrael with the "A" Duo (Wednesday)

RUSSIAN SONG EVENING - Russian songs with Hebrew lyrics. Led by Rafi Pessahon, with guest artists and audience participation. (Beit Liessin, Upper Cellar, Monday, 9 p.m.)

SHEMTOV LEVY - Sings his well-known songs, plus ones from his new album, accompanied by his band. (Beit Liessin, Upper Cellar, tonight, 11)

STAND UP COMEDY - Well-known local humorists improvise. With Shmuelik Vitohni, Rami Stern, others. (Beit Liessin, Upper Cellar, Thursday 10 p.m.)

UPPER JAZZ CELLAR - No details available. (Beit Liessin, Upper Cellar, Sunday, 10 p.m.)

VILLAGE MUSIC - At the Maccabiah Village, Ramat Gan. Dance to the music of "Ha'Hedim," four musicians and singer. (America Hall, tonight, 9.30) Sam Anon and Arthur Shmuel, singer and pianist. (Hotel Lobby, Sunday, Thursday, 9 p.m.) Pianist Amir plays in the Blue Bar. (Hotel, Monday, Wednesday, 8.30 p.m.)

YAFFA YARKONI - Songs of Eretz Yisrael. (Beit Liessin, Upper Cellar, Wednesday, 9 p.m.)

Others
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Jerusalem

COMICS - History and state-of-the-art. (Ruth Youth Wing, Israel Museum.)

THE ALEPPO CODEX - Earliest Bible in book form, with photos and model of the oldest synagogue still in use. (Israel Museum Library Foyer)

Y. YORESH - Works on the theme of the Israeli flag by veteran animator. Also GRAPUS - Posters and printed materials by French graphic design group. Both till Oct. 4. (Pulevsky Design Pavilion, Israel Museum.)

LEGENDARY GOLD OF COLOMBIA - 300 pieces from the Museo del Ora, Hoggins. (Weisbord Pavilion, Israel Museum)

ALEXANDER OKUN - Four narrative painted installations. Till July 30. Also DALIA LUTTWAK - Modern jewelry. Till July 31. (Jerusalem Theatre.)

Others

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GIDI ASHKENAZI - Paintings. Till July 26. (Hasimtah, Gallery, 8 Mazal Dagim, Old Jaffa, Tel. 834709.)

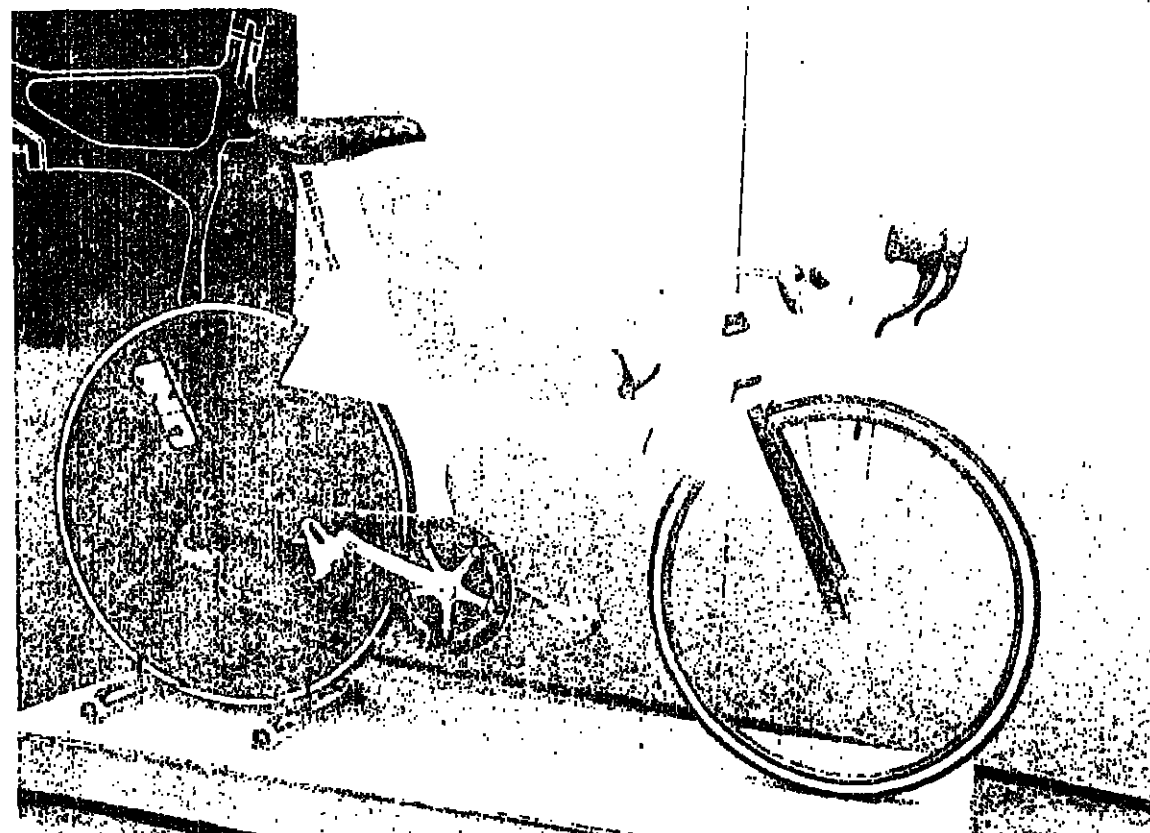
GAYLE WIMMER - Works from woven newspaper. Till July 29. (American Cultural Centre, 71 Hayarkon.)

CHAIM BERNSTEIN - Abstract oil paintings. Till July 29. (Kibbutz Gallery, 25 Dov Hoz, Tel. 232553.)

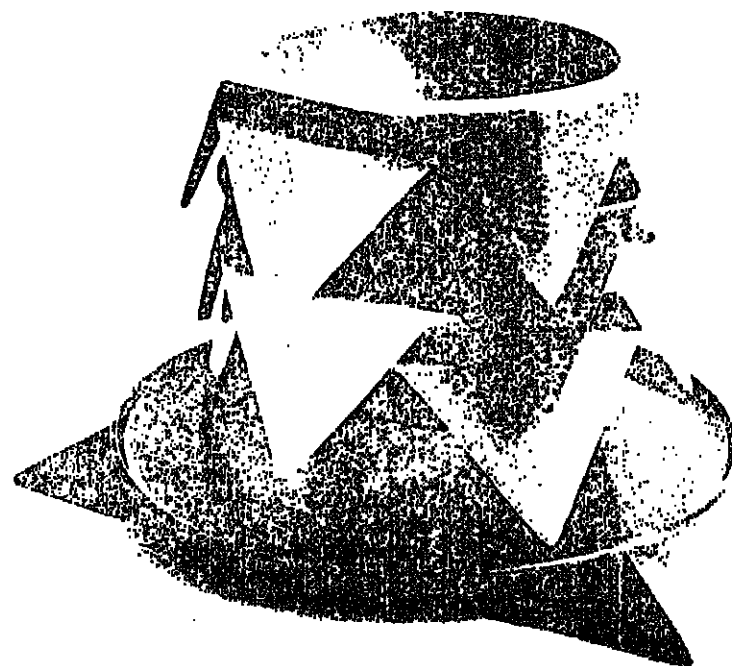
DAN KEDAR - Paintings "Through a window." (Museum of Israeli Art, Abba Hillel, Ramat Gan.)

ADDITIONAL PAINT - Works by eight newcomers. Till July 30. (Wrap Gallery,

The art scene



Practical and impractical design at Bezalel. Left: a lightweight racing cycle. Below: ceramic dishes that would be the devil to wash and dry. Photographs courtesy of the Bezalel Academy.



THE BEZALEL Academy of Arts and Design last Thursday opened its end-of-year exhibitions, all nicely concentrated in its historic premises in Jerusalem's Rehov Shmuel Hanagid and what is now the Artists House next door. All told, the displays are a distinct improvement over those of the last few years.

The pleasant surprise this year is the display of work by a dozen budding painters and sculptors at the till-now moribund Department of Fine Arts. Many of the large paintings and floor sculptures are of a figurative bent, with careful attention to composition, textures and finish. The self-indulgent messiness of post-modernism, with all its overtones of rebellion against everything, including drawing, suddenly seems a thing of the past. Here are students grappling, each in their own way, with the traditional task of wedding emotional reactions and depictions of atmosphere to the nuts and bolts of composition and technique. Best of all, each has preserved a highly individual approach; there is no suggestion of even a self-imposed diktat, something that has stifled development at other schools in this country.

Things are also looking up in Ceramics and Jewelry-Metalwork, despite the continued tendency in these departments to view themselves as producers of fine arts in another medium. Perhaps when the Bezalel campus is unified on Mount Scopus the thorny question of artis-

Better showing at the Bezalel Academy

tic aspirations in crafts departments will find its own natural solution in some sort of cross-department fertilisation.

The ceramics show is a little more balanced of late: the sculptural side, some, though not all of it, not bad at all, is seen together with examples of modular pieces for industrial application and several sets of pottery and dinner services, both wildly impractical. Just imagine, for instance, trying to wash up and dry the spiky dinner services with all their superfluous surfaces. Surely it is a teacher's duty to preach practical common sense design and the virtues of attractive colour to the practitioners of a craft who are supposed to be taught how to make a living while bringing pleasure and assistance to others.

The level of design in this year's jewelry-metalwork display is much higher, though I report with regret that the jewelry goes to extremes: it is either so dull or so inventive and imposing as to be unwearable. Some otherwise ingenious wire pieces are affected by lack of taste.

The high price of gold and silver, not to mention precious stones, have made the departure from precious metals and jewels seem complete, but this year's widespread use of rich enamel has rescued many of the pieces on view. Enamel has also been used to echo the use of large

Meir Ronnen



A kettle from the metalwork department's display.

semi-precious stones; one student has employed it to simulate a huge opal and to make other Faberge-like half-eggs covered with rich patterns.

Much of the display is given over to metal pieces that are either richly sculptural (there is one fascinating and beautifully-made bowl-shaped sculpture as good if not better than anything in the fine arts display) or else artsy-crafty. A typical example of the latter are the over-fanciful jugs, though just the return to mak-

ing useful objects is welcome. But couldn't we have some good old pots that are easy to hold and pour, please? Ultimately, both jewellers and smiths must make things that are not only innovative, but which will sell. The real world is just outside the Bezalel's door.

Photographs are easy to spread around and the prints of 14 senior students line walls throughout the show. The accent is mainly on people and faces and on competence rather than inspiration, though I liked the work of a student who deals in situations. But this is a forgiving medium, all too easy to use at all levels below the inspired one.

A high level of analysis and presentation characterizes the architectural projects of the Department of Environmental Design, notably those concerning the development of the South. Particularly striking is a design for a new air terminal at Eilat. The department's industrial design display this year thankfully eschews its usual unsuitable chairs and concentrates solely on devices, from a hotel breadcutting machine to an emergency heart-assist pump, a portable vacuum cleaner, a robot field vehicle and an ingenious arrangement for mixing exact shades of paint. The designs for new naval work-uniforms are dreadful, but there is a fine prototype for a racing bike, which, while appearing to em-

body recent developments in covered wheel ratios, also offers a radical and long-awaited departure in handlebar design, ensuring the best grips while seated or standing on the pedals for climbing. An achievement in itself is the ingeniously simple support system of this show, fashioned of stapled cardboard, with a false ceiling of translucent drawing paper.

The graphic art section is as solid as ever and full of fun and attractive packaging; some of the beer bottles are particularly rich. There is much good illustration, from two water-colours of insect families and a delightful "Rare Species" book (albeit with tiny, illegible text) to some brilliant medical illustrations rendered in pastels that are both practical and highly aesthetic at one and the same time. This is a department that fits its graduates for instant integration into a society that needs what it has to offer. Little wonder that year after year, it is over-subscribed by the most talented of applicants.

One hopes that when the Academy completes its eventual move to its new campus on Mount Scopus, it will continue to find a way to hold its "annual" downtown. If not, I fear that few will feel inclined to make the trek up to Scopus. It is anyway regrettable that the Academy has not considered keeping the core of the exhibits open for viewing at the Bezalel itself throughout the month of August. (Closes Aug. 2.) □

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Trade poster from the department of graphic design.



Environmental design: model for an industrial park at Mishor Adumim.



Butterfly hairpin in iron, silver, mesh and enamel.

The art scene

An art for all seasons

Meir Ronnen

THE LONG-AWAITED show devoted to the art and history of the comic strip, which opened in a carnival atmosphere at the Israel Museum's Youth Wing last Thursday, is entertaining and informative enough, but also something of a disappointment. Like many of the Youth Wing's didactic shows, it tries to be all things to all ages, but it is becoming increasingly apparent that this is a mistake.

It can also be argued that comics are adult fare rather than anything else; certainly the better strips have always appealed to both parents and children. Today, younger kids watch animated cartoons, while comic strips here and abroad, at least those that appear in newspapers, cater to teenagers and adults. Some are fanciful, others philosophical, many quite political. That leaves the world of comic books, some of which are aimed at ages nine or 10 (the Superheroes etc.) or young adults with a mental age of nine or 10. Then again, in France, Belgium, Italy and Japan, torrid romantic novellas are also presented in strip form, an easy read for the labouring masses bored by TV.

"Underground" comics, also sold in book form, often comprise specific or pornography. The range is enormous and this show, despite the goodly number of historic and contemporary exhibits, can only give us a limited sample. It starts with the balloon captions of Cruikshank's satires of Georgian society and then some early strips (why not Shalom of Safad?) and then quickly switches into the heyday of American comics, full-page Sunday selections from the strips I grew up with: *Gasoline Alley*, *Flash Gordon*, *Terry and the Pirates*, *Dick Tracy* and *Tarzan*. Originals from a *Richie Rich* strip explain the process involved in combining storyboard, art direction and finished work, just as in a film.

The parallels with film technique are pointed up in panels that feature movie stills surrounded by comic strip samples that employ similar techniques, in close-ups, long shots, low-angles, special lighting effects, etc. Many strips employ "dolly-shots" and other continuity tricks employed by film directors. There are also examples of successful satires and spinoffs from the comics



A comics puppet theatre for the younger visitors to the Ruth Youth Wing.

that have developed into highly successful businesses and art forms. Just two on view here are *Mad Magazine* (which also does satires on films and TV serials in strip form) and the Pop paintings of America's Roy Lichtenstein, who became a multi-millionaire painting enlargements of panels that might have come from *Terry* or *Steve Canyon*.

Feature films and comic strips have often led a symbiotic existence. *Tarzan* and *Flash Gordon* serials and comics fed on each other. The Superman films and spinoffs pulled in millions, with not a penny going to Clark Kent's original creators, two New York Jews named Jerry Siegel and Joe Shuster, who, in their old age, were finally awarded a shameful pittance.

The Sunday story comics went into a decline (also because their creators were ailing and aging) just as TV started screening old movie-house cartoons, while making new ones especially for the medium. A

flip through a sheaf of celluloids here, each containing part of a cartoon figure animated into movement, suffices to recall this link, though movie animation is rightly beyond the borders of this exhibit.

The first strip to take hold in this country was the wordless *Ferdinand*, which still survives in this newspaper. Subsequent strips were translated into Hebrew, with panels being recut from right to left, though this of course often played hell with the visual continuity. A key to easy comic reading is suitable typography and the first Hebrew translations were woefully deficient on this point. Many American strip artists still use specially trained staff to ink in the lettering in their balloons.

There are a number of contemporary Israeli strips on view, from the delightfully drawn ones by Eitan Kedmi, the most sophisticated and charming of our newspaper illustrators, to the primitively rendered

strips of Dudu Geva and the Superman takeoff of Michael Netzer's *Uri-On*. Netzer is, you guessed it, an immigrant from the U.S. So is Ya'acov Kinschen, the creator of *The Post's Dry Bones*, also on view here.

The main visual supports for this show are large coloured cutouts of comic-strip characters, all beautifully made. They are of only momentary attraction however and offer something only to the very not-yet-reading young. Their only other function is to fill up some of the huge space of the Weinstein galleries, which could have been handled very differently had all the panels been moved upstairs and used to break up the space. As it is, most of the historical material is jammed into the small foyer downstairs, a bottleneck when traffic is heavy. Incidentally, getting in and out of the Ruth Wing's single closed door is a real effort, particularly when one is encumbered with children. Why aren't there doors for egress and exit? And what would happen in a fire?

Had this been a show for young and not-so-young adults, all the expensive visual hoopla could have been dispensed with and the money invested in getting more great strips and more process originals, mounted for comfortable viewing and reading. I missed that Freudian masterpiece *Krazy Kat*, and *The Katzenjammer Kids* and the more recent and beautifully drawn *Pogo*. These strips died with their creators, unlike *Blondie*, also missing, as are *Andy Capp* and *Doonesbury*; the latter pair provide material for serious social study. And was *Tin-Tin* anti-Semitic? Perhaps one day young Michael Broshi, the curator making her debut with this exhibit, will give us a wider and deeper show, mounted for comfortable adult viewing in the now-building contemporary art pavilion. Comics are too serious a matter to be left to the young. □

Round the galleries

Angela Levine

"ADDITIONAL PAINT," Yigal Bin Nun's selection of sculpture and painting by eight young artists, some of them quite well-known, is meant to be viewed as an extension of the Tel Aviv Museum's exhibition *Fresh Paint*, in which some 70 young artists present a pluralistic overview of contemporary Israeli art. Only one on view here, Yosi Semach, was selected for the museum display; he is represented here by some drawings and an unimposing wall-floor construction which appeals neither to the intellect nor to the aesthetic senses. In a similarly unimpressive vein, Naftali Nahmani shows a dull quartet of miniature serial works which give the spectator almost no idea of his skills as sculptor and draftsman. The freshest talent is found in two fine semi-abstract landscapes by Avraham Korati in which large and small ambiguous images float freely against a broadly-brushed cosmic background; and, in painted wall-reliefs (combining natural stone, ceramic sculpture, coloured photographs and painting) by Dorit Feldman, a young artist with a



very individual style, now reaching impressive maturity. Also participating: Yoel Glikson, Doron Forman, Matt Lahat and Boaz Kelsman. (Wrap Gallery, 43 Nachmani, Tel Aviv). Till July 30.

Dorit Feldman: mixed-media (Wrap Gallery, Tel Aviv).



Uri Nama: painting, detail (Tel Aviv Artists Pavilion)

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THE ART Department of Oranim, the Teachers Training College of the Kibbutz Movement located at Tivon, near Haifa, has, since its establishment in 1953, attracted many outstanding artists as teachers. The present team of instructors have genuine cause for self-congratulation on the uniformly high standard of professional work attained by the 21 best students of their graduating class.

Painting, in particular, is characterized by a tight control over composition and colour, with interesting expressionist works, in a variety of approaches, produced by Onat Ben-Shalom, Shoshana Krimer,

Merav Rosen and Sara Shmishon. Sculpture, in general, is conservative, evincing the minimalist influence of the institution's teachers, past and present (among them Dorcin, Gross, Hefetz and Muller).

The graphics class appears to have arrived at a common consensus as regards style and imagery, with black-and-white etchings (whose character is loosely allied to Gershuni's latest works) containing amorphous shapes floating upon a speckled grey background. Only Varda Gering (the sole artist in the Oranim graduating class to be accepted for inclusion in the *Fresh Paint* show) exhibits originality, in compositions depicting the shadowy movements of a mysterious toothy monster.

Some skilled photography has been produced under the instruction of Roli Nativ. Worthy of study are some dynamic dance sequences by

Irit Tohar and some excellent small frames, by Nati Rahav, of simple objects belonging to a priest — a prayer-book, a crucifix, a towel — relaying an almost tangible sensation of having been recently used and laid down by their owner.

Also participating are Mario Segger, Tali Vaknin, Dorothea Weisman, Vered Osman, Michal Rosenbaum, Nana Uri, Hadar Reich, Shula Ginosar, Anat Almog, Eilat Herling, Noa Barechet, Aharon Har-Even, Sara Engel, Tatiana Aslag. (Artists House, 8 Alharizi, Tel Aviv). Till Aug. 1.

RONY BARSHESET, a member of Kibbutz Horrim near Haifa, shows mixed-media prints which are characterized by a lively but well-balanced sense of design. His imagery runs the gamut from hard-edged geometric forms to the simplified outlines of human figures locked into semi-abstract shapes. Colour is often a problem. Except for some isolated examples (The Old Path; Kibbutz Without Watch-tower), the artist has yet to learn how to make colour work for him in a positive way. All too often, harsh brown and mustard-yellow colours flood his forms, diminishing their power. For this reason, Barshelet's best works are the black-and-white lithographs in which successive images of male figures (viewed as if in a film sequence) are projected in strong, yet simple graphic terms. (Artists House, 24 Hatzionut, Haifa). Till July 27. □

L'AMI DE MON AMI - Another one of Eric Rohmer's finely limned society games. Two young couples exchange partners, while in the background there is the futuristic architecture of tomorrow. Deep down, though, the human yearnings and fears are always the same. Rohmer fans will admire his latest effort, but others will complain about his usual dearth of dialogue and shortage of action.

AVIA'S SUMMER - Gila Almagor wrote the novel, played it on the stage, and has now produced it for the screen. Almagor plays a Holocaust survivor who can't get rid of memories. Eli Cohen directed the film and little Kaipu, as Almagor's daughter, steals every available scene.

BETLEJUICE - The dead are also alive in this trendy comedy of the dearly departed who are disturbed by those who are still temporarily alive, and employ Michael Keaton as a specialist in dehumanizing traditionally spooky locations. Directed by 27-year-old Tim Burton strictly for cultists. Huge box office hit in the U.S.

BETTY BLUE - A flashy and fashionable version of *l'amour fou* between a reluctant writer and a sexy, emotionally unbalanced girl. Jean-Jacques Beineix is by now a master of fake poses and Béatrice Dalle is introduced as the new Bardot. It's all very colourful but there is nothing behind the colours.

BLACK EYES - Handsome, colourful, sweeping and highly enjoyable 19th-century Chekhovian romance between Italian woman chaser and Russian lady with a little dog, spans the entire continent, features remarkable performances by Marcello Mastroianni, Elena Sofonova and Silvana Mangano, and glorious sympathetic direction by Nikita Mikhalov. The kind of picture most everyone will enjoy.

BLADE RUNNER - A science fiction film directed by Ridley Scott, which takes place in the 21st century. Six androids, called replicants in the film, have hijacked a spaceship and have landed on earth. A tough old replicant hunter is called out of retirement to track them down and exterminate them. Recommended.

BROADCAST NEWS - A love triangle using a TV station as background. Brilliant but non-photogenic reporter Albert Brooks wants high-strung, homely producer Holly Hunter, who in turn wants handsome, bumptious anchorman William Hurt. Writer-director James Brooks generates lots of action but doesn't really touch the essence of TV journalism.

BAGHDAD CAFE - Europe meets America as Bavarian lady of Felicitian proportions is stranded in a rundown motel on the edge of the Mojave desert. She helps the overworked owner, and both of them blossom in the process. Delightful comedy by Percy Adlon with Marianne Sägebrecht, CCH Pounder and Jack Palance.

FATAL ATTRACTION - Huge box-office hit in America, yet an unusually unpleasant thriller about an illicit one-night fling that turns into a perfect nightmare when the supposedly liberated lady decides she won't let loving hubby go back to his wife. Adrian (Flashdance) Lyne pulls all the stops, with Glenn Close as the disturbed knife-toting lover, Michael Douglas as her stunned victim and Ann Archer as the wife who has to settle the argument.

LE GRAND CHEMIN - An edifying summer in the country for a 10-year-old Parisian boy who stays with a carpenter and his wife and spends most of the time with a girl his own age, learning things about life, death, sex and disillusion. Anemone and Richard Bohringer are the adult leads of this French winner, directed by Jean-Loup Hubert.

HOUSE OF GAMES - First film directed by writer David Mamet is a smart thriller with so many twists your head will spin long before the finale, which is a bit disappointing. Con-men at work against a female psychiatrist, both sides convinced they've outsmarted the other, and both occasionally right. Mamet's wife, Lindsay Crouse, matches wits with Joe Mantegna.



Lindsay Crouse and Joe Mantegna plan a con during a poker game in 'House of Games.'

CROCODILE DUNDEE II - Paul Hogan beats the Colombian Mafia in the Australian bush. Comic-book takeoff on the first box office success of this formula has Hogan grinning as ever, Linda Kozlovski still as pretty as we remembered her.

DIRTY DANCING - Adolescent Jewish princess falls for proletarian dancing stud during Catskills vacation. Early '60s nostalgia combined with Patrick Swayze's macho charms and energetic choreography have made this movie directed by Emile Ardolino a top attraction in the States.

18 AGAIN - Dispensable piece of nonsense about octogenarian soul entering the body of his 18-year-old nephew. Paul Flaherty directs George Burns, Charlie Schlatter and Anita Morris to embarrassing results.

THE FAMILY - Ettore Scola offers the saga of a Rome family covering 1906 until today, with Italian history reflected in the conduct of the clan's members. Some episodes are predictable, others are delectable. Vittorio Gassman is great in the lead, but one is allowed to wonder whether history hasn't been toned too much in the process. Stefania Sandrelli, Fanny Ardant and Philippe Noiret co-star.

THE LAST EMPEROR - The life of China's last Emperor, Pu Yi, and through the drastic changes made by the biggest nation on earth from being the most absolutist monarchy to becoming an equally extremist proletarian dictatorship. A breathtaking visual experience, the result of combined efforts by director Bernardo Bertolucci, cameraman Vittorio Storaro, art director Ferdinando Scarfioni and costume designer James Acheson, the real stars of this movie. John Lone plays Pu Yi and Joan Chen is stunningly beautiful as his wife Wan Jung. All locations are shot in China, including the legendary Forbidden City, out of bounds until recently to all foreigners.

THE LAW OF DESIRE - Homosexual divinations among the beautiful people of Madrid have gained director Pedro Almodovar a cult reputation, but unless

your attraction to freakishness is stronger than your common sense, you will probably come out of this picture wondering why.

LULU - Highlights from the popular TV show, most of them 15 years old, instigated by Uri Zohar and his gang in all their dependent irreverence. Sketches and songs for those who still feel there is no one to replace Zohar as top entertainer or screen, with Ariq Einstein, Shalom Hanoch, Zvi Shisel, Talia Shapira et al.

KOYANISQATSÍ - A panoramic look at life in modern America without any commentary or plot. Utilizing slow-motion techniques and infra-red photography, it wanders from Indian rock paintings to the world of nuclear fission. A totally captivating film-going experience.

ON MY OWN - Decent but not very imaginative adaptation of Galila Ron-Feder's story about an 11-year-old boy from the slums taken in by foster parents living in posh Tel Aviv suburb. The change poses problems that even the best intentions can't solve. The cast, including Ariq Ohana in the lead, aren't professional actors, with the exception of Roberto Pollack and Tachya Danon as the foster parents. This is the first effort of director Tamir Paul.

ORPHANS - Stagy adaptation of a three-character theatrical play by Lyle Kessler, featuring high-powered performances by Albert Finney, Matthew Modine and Kevin Anderson. Instead of observing of human conduct, it indulges in pyrotechnical acting, guided by director Alan J. Pakula.

A PLACE BY THE SEA - Ex-convict and former prostitute attempt to start a new life, oblivious to the world of crime that won't allow it. Alon Aboutoul and Anath Zachor bare all in this naive melodrama directed by Rafael Rebibo.

THE UNBEARABLE LIGHTNESS OF BEING - Director Philip Kaufman adapted Milan Kundera's well-known novel about a promiscuous surgeon, a sexually liberated artist and a romantic waitress, all living in Prague 1968. Into a marvellous study of characters that doesn't always catch the tone or the spirit of the original. Daniel Day-Lewis, Lena Olin and Juliette Binoche offer great performances, and Sven Nykvist's camerawork is unique.

WHITE MISCHIEF - Dramatized version of famous 1941 murder mystery in Kenya. Decadence of British high society abroad is handsomely photographed by director Michael Radford, but the audience is held at arm's length by a cast of characters ranging from obnoxious to unbearable. Joss Ackland gives a solid performance as the older husband and Greta Scacchi is very pretty and confused as his wife. Charles Dance, Sarah Miles and John Hurt walk in a daze.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

Charlie Schlatter helps George Burns celebrate his 81st birthday in '18 Again!'

JERUSALEM

BEIT AGRON
Fri. 7:30, Sun. 6:15 Everything You Always Wanted to Know About Sex: Fri. 4:15, 7:15, 9:15 From Russia With Love; Sun. 4:30 The Wizard of Oz; 8 p.m. Kentucky Fried Movie; 9:45 The Shining

EDEN
Sun. 7:15, 9:15, weekdays 4:30, 7:15, 9:15 Salma

EDISON Tel. 221444/5
Sun. 7:15, 9:15; weekdays 4:30, 7:15, 9:15 Crocodile Dundee II

HABIRA - CINEMA EMPIRE
Closed for renovations

IMPERIA 1 (prev. Arnon)
Weekdays 7:45, 9:45 1st Prem. Guardian Angel; Fri. 11 a.m., weekdays 11 a.m., 4, 6 On My Own

IMPERIA 2
Fri. 2:30; weekdays 5, 7, 15, 9:30, 11:30 Lul

IMPERIA 3
Opening soon

IMPERIA 4
Opening soon

ISRAEL MUSEUM Tel. 689213
Fri. 2 The Bull; Thur. 7, 9 p.m. Mithras; Fri. Mon., Wed., Thur. 10:30 a.m.; Mon., Wed., Thur. 3:30 p.m. Bedknobs and Broomsticks (children's film)

JERUSALEM THEATRE
Tel. 667167
Fri. 2 p.m.; Sun. 8:30, 10:30; weekdays 5, 7, 9:30 The Summer of Avia (Hebrew dialogue); Fri. 2 p.m.; Sun. 8:30, 10:30; weekdays 5, 7, 9:30 Summer Blues (Hebrew dialogue)

KFIR Tel. 242523
Sun. 8:30; weekdays 5:15, 8:30 The Unbearable Lightness of Being

MITCHELL Tel. 227950
Sun. 7:15; weekdays 7:15, 9:15 C'Eravamo Tanto Amici

ORGLI Tel. 234176
Weekdays 7, 9:15 Eighteen Again; weekdays 10:30 a.m., 4:30 Jungle Book

ORION OR 1 Tel. 222814
Fri. 10 p.m.; from Sun. 4:30, 7:30, 9:30 Switching Channels; weekdays 10:30 a.m. Children's film

ORION OR 2 Tel. 222814
Fri. 10; weekdays 4:30, 7:30, 9:30 L'Ami de Mon Ami; weekdays 10:30 a.m., Mon., Tue. Nils Holgersson; Wed., Thur. The Smurfs; Fri. Maya the Bee

ORION OR 3 Tel. 222814
Fri. 10 p.m.; weekdays 7:30, 9:30 Blamdam; Sun-Thur. 10:30 a.m., 4:30, 6 Magic Samson

ORION OR 4 Tel. 222814
Fri. 10; Sun-Thur. 11 p.m. Prayer for the Dying; weekdays 10:30 a.m. Big Shots

ORION OR 5 Tel. 222814
Sun-Thur. 4:30, 7:15, 9:15 A Place by the Sea; Fri. 10 p.m.; weekdays 11:15 p.m. Year of the Dragon; weekdays 10:30 a.m. Throw Momma from the Train

ORNA Tel. 224733
Weekdays 4:30, 7:15, 9:15 Miami Beach (Police Academy 5); weekdays 10:30 a.m. (from Mon.) Beetlejuice

RON
Weekdays 4:30, 7:15, 9:30 Rambo III; weekdays 10:30 a.m. Nuts

SEMAPAR
Weekdays 7, 9:15 House of Games

TEL AVIV

BEIT LIESSIN Tel. 216653
Fri. 2:30, 12 midnight; weekdays 11:15 p.m. Top Secret

BEN-YEHUDA Tel. 222759
Fri. 9:45, 12 midnight; Sun., weekdays 5, 7:15, 9:45 Biloil Blues

BETH HATEPUOTH
Sun-Thur. 7 p.m. Death of Salesman; Mon., Wed. 5 p.m. Almonds and Raisins

CHEN 1 Tel. 282208
Fri. 10:05 p.m., 12 midnight; weekdays 7:15, 9:15 Miami Beach (Police Academy 5); Fri. 11 a.m., weekdays 10:30, 12:30, 3, 5 Jungle Book

CHEN 2
Fri. 10, 12:15; weekdays 7:40, 9:55 Three Men and a Cradle; Fri. Sat. 11 a.m.; weekdays 10:30, 12:30, 3, 5 Bambi; weekdays 5:15 Miami Beach (Police Academy 5)

CHEN 3
Fri. 10, 12:15; weekdays 5, 7:40, 9:55 Eighteen Again; Fri. Sat. 11 a.m., weekdays 10:30 a.m., 12:40, 3 Mary Poppins

CHEN 4
Fri. 10, 12:15; weekdays 7:35, 9:45 Jungle Book; Fri. Sat. 11 a.m.; weekdays 10:30 a.m., 12:30, 3, 5 Dumbo

CHEN 5
Fri. 10 p.m.; Sat., weekdays 6:30, 9:30 The Last Emperor; Fri. Sat. 11 a.m.; weekdays 10:30, 12:30, 3, 5 The Chipmunk's Adventures

DEKEL Tel. 443200
Fri. 10; weekdays 7:10, 9:45 Broadcast News

DIZENGOFF I Tel. 200485
Fri. 11 a.m., 1:30, 10 p.m., 12:15; Sun. 7:30, 9:50; weekdays 11 a.m., 1, 3, 5, 7, 9:30, 9:50 Cafe Bagdad

DIZENGOFF II Tel. 200485
Fri. 11 a.m., 1:30, 10, 12:15; Sun. 7:30, 9:50; weekdays 11 a.m., 1, 3, 5, 7:30, 9:50 Summer of Avia

DIZENGOFF III Tel. 200485
Fri. 11 a.m., 1:30, 10 p.m.; weekdays 11 a.m., 3 p.m. Jean de Florette; Fri. 10 p.m., 12:15; weekdays 7:30, 9:50 White Mischief; Fri. 1:30; weekdays 1, 5 Mamon

DRIVE-IN Tel. 403080
Fri. 10 p.m.; weekdays 8, 10 p.m. Salma; 12 midnight Sex film

ESTHER Tel. 225610
Fri. 10, 12:15; weekdays 2:30, 5, 7:30, 9:45 Rambo III

GAT Tel. 267868
Fri. 10, 12:15; weekdays 5:30, 9:40 Flowers in the Attic

HAKOLNOA ZOA HOUSE
28 Ibn Gabirol Tel. 259341/2
Fri. 2:30, 4:30; weekdays (exc. Wed. 5:30, 7:30, 9:30, 11:30 Lul; Fri. 10 p.m. A Taxing Woman; 12 midnight Something Wild

HOD
Fri. 10, 12; weekdays 5, 7:30, 9:45 Salma

ISRAEL CINEMATHEQUE
Sun. 6 Bangkok Bahrain; 8 La Casta Divina; 10 Orfeo Negro

LEV I Tel. 268868
Fri. 9:45, 12:15; weekdays 2:35, 5, 7:15, 9:45 C'Eravamo Tanto Amici; weekdays 11 a.m., 3, 5, 8 On My Own

LEV II Tel. 268868
Fri. 1:30, 10, 12:15; weekdays 2:35, 5, 7:15, 9:45, 9:55 L'Ami de Mon Ami

LEV III Tel. 268868
Fri. 1:30, 10 p.m., 12:15; weekdays 11:45, 2, 4, 8, 10 The Princess Bride

LEV IV Tel. 268868
Fri. 10, 12:15; weekdays 12 noon, 7:30, 9:50 Le Grand Chemin

LIMOR HAMEHUDASH Tel. 260773
Fri. 10, 12 midnight; weekdays 5:30, 7:45, 9:45 Switching Channels; Sat. 11 a.m.; weekdays 11 a.m., 4 p.m. Big Shots; Sun-Thur. 12 midnight Standance

MAXIM Tel. 267457
Weekdays 5, 7:30, Magic Samson; weekdays 9:30 Fatal Attraction

NEW GORDON Tel. 244373
Sun. 8, 10; weekdays 6, 7:30, 9:45 A Place by the Sea

ORLY Tel. 284025
Fri. 10 p.m., weekdays 8, 9:15 Repentance

PARIS Tel. 222282
Fri. 10; weekdays 12 noon, 2, 4, 7:15, 9:30 Lady Eve; Fri. 2:30 Les Diaboliques; 4:30 Subway; Sat. 11 a.m. and Now For Something Completely Different; Sat. 1 p.m. Big Girl - Crowe; 3 p.m. Polla a Plages; 5 p.m. Lord of the Rings; 11:30 p.m. Le Roi de Coeur

PEER Tel. 443795
Weekdays 7, 9:15 Miami Beach (Police Academy 5); weekdays 5 p.m. Jungle Book

SHAHAF Tel. 266445
Fri. 10; weekdays 5:45, 9:15 The Unbearable Lightness of Being

SIVAN Tel. 657820
Fri. 10, 12; weekdays 7:30, 9:30 Beetlejuice; Sat. 3 p.m. Slaughterhouse Five; 5 p.m. Betty Blue; Mon. 4:30 p.m. Der Letzte Walzer (Ger. dialogue); Thur. 12 midnight Law of Desire

TAMUZ Tel. 412761
Fri. 10, 12 midnight; weekdays 7:30, 9:40 Blade Runner; Sat. 3 p.m. Koyaanisqatsi; 5 p.m. L'Eté Meurtrier; Thur. 12 midnight Breaking Glass

TAYELET 1 Tel. 657952
Fri. weekdays 11 a.m. Bilibi; Fri. 2, 9:45, 12; weekdays 5, 7:30, 9:45 House of Games

TAYELET 2
Fri. 2, 9:45, 12 midnight; weekdays 5, 7:30, 9:45 Moonstruck; Fri., weekdays 11 a.m. children's film

TAYELET 3
Fri. 2 p.m., 9:45, 12 midnight; weekdays 5, 7:30, 9:45 Orphan; Fri., weekdays 11 a.m. Snow White and the Seven Dwarfs

TOHELET Tel. 443950
Sat. 7:30, 9:45; weekdays 5, 7:30, 9:45 Tutta Colpa del Paradiso

TEL AVIV Tel. 288181
Fri. 10, 12; weekdays 5, 7:30, 9:45 Crocodile Dundee II

TEL AVIV MUSEUM
Sun. 7, 9:30; weekdays 4:30, 7, 9:30 Black Eyes

ZAFON Tel. 443986
Fri. 10; weekdays 5, 7:30, 9:45 A World Apart

HAIFA

ATZMON 1 Tel. 663003
Fri. 10:15; weekdays (from Mon.) 4:30, 7, 9:15 Salma

ATZMON 2 Tel. 663003
Fri. 10; weekdays (from Mon.) 8:30 The Unbearable Lightness of Being; weekdays 4:30, 6:15 Magic Samson

ATZMON 3 Tel. 663003
Fri. 10:15; weekdays (from Mon.) 4:30, 7, 9:15 House of Games

CHEN HAMEHUDASH Tel. 668272
Fri. 10 p.m.; weekdays 4:30, 7, 9:15 Miami Beach (Police Academy 5)

KEREN OR HAMEHUDASH Tel. 663443
Weekdays 5, 7:15, 9:15 Lul; Thur. 11:30 p.m. She's Got to Have It

MORIAH
Fri. 10 p.m.; weekdays 7:15 Switching Channels; weekdays 5:15 On My Own; Sun-Thur. 11 a.m. Snow White and the Seven Dwarfs

ORLY Tel. 381868
Weekdays 6:30, 9 Black Eyes

PEER Tel. 662232
Fri. 10 p.m.; weekdays 4:30, 7, 9:15 Rambo III

RAV-GAT 1 Tel. 674311
Fri. 10 p.m.; weekdays 7, 9:15 Beetlejuice; weekdays 11 a.m., 5; Fri. 11 a.m. Jungle Book

RAV-GAT 2
Fri. 10 p.m.; weekdays 7, 9:15 Eighteen Again; weekdays 11 a.m., 5, Fri. 11 a.m. Mary Poppins

RAV-OR 1 Tel. 246553
Fri. 10 p.m.; weekdays 8:30, 9:15 Broadcast News; Fri. 11 a.m.; weekdays 11 a.m., 4:30 Bambi

RAV-OR 2
Fri. 10; weekdays 7, 9:15 Moonstruck; Fri. 11 a.m.; weekdays 11 a.m., 4:30 E.T.

RAV-OR 3
Fri. 10 p.m.; weekdays 7, 9:15 Le Grand Chemin; Fri. 11 a.m.; weekdays 11 a.m., 4:30 Care Bears III

RON Tel. 669089
Weekdays 11 a.m., 4:30, 7, 9:15 Crocodile Dundee II

SAVION Tel. 711880
Weekdays 7, 9:15 Miami Beach (Police Academy 5); weekdays 5 p.m. Jungle Book

SHAHAF Tel. 266445
Fri. 10; weekdays 5:45, 9:15 The Unbearable Lightness of Being

SIVAN Tel. 657820
Fri. 10, 12; weekdays 7:30, 9:30 Beetlejuice; Sat. 3 p.m. Slaughterhouse Five; 5 p.m. Betty Blue; Mon. 4:30 p.m. Der Letzte Walzer (Ger. dialogue); Thur. 12 midnight Law of Desire

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Fri. 2 p.m., 9:45, 12 midnight; weekdays 5, 7:30, 9:45 Orphan; Fri., weekdays 11 a.m. Snow White and the Seven Dwarfs

TOHELET Tel. 443950
Sat. 7:30, 9:45; weekdays 5, 7:30, 9:45 Tutta Colpa del Paradiso

TEL AVIV Tel. 288181
Fri. 10, 12; weekdays 5, 7:30, 9:45 Crocodile Dundee II

TEL AVIV MUSEUM
Sun. 7, 9:30; weekdays 4:30, 7, 9:30 Black Eyes

ZAFON Tel. 443986
Fri. 10; weekdays 5, 7:30, 9:45 A World Apart

HAIFA

ATZMON 1 Tel. 663003
Fri. 10:15; weekdays (from Mon.) 4:30, 7, 9:15 Salma

ATZMON 2 Tel. 663003
Fri. 10; weekdays (from Mon.) 8:30 The Unbearable Lightness of Being; weekdays 4:30, 6:15 Magic Samson

ATZMON 3 Tel. 663003
Fri. 10:15; weekdays (from Mon.) 4:30, 7, 9:15 House of Games

CHEN HAMEHUDASH Tel. 668272
Fri. 10 p.m.; weekdays 4:30, 7, 9:15 Miami Beach (Police Academy 5)

KEREN OR HAMEHUDASH Tel. 663443
Weekdays 5, 7:15, 9:15 Lul; Thur. 11:30 p.m. She's Got to Have It

MORIAH
Fri. 10 p.m.; weekdays 7:15 Switching Channels; weekdays 5:15 On My Own; Sun-Thur. 11 a.m. Snow White and the Seven Dwarfs

ORLY Tel. 381868
Weekdays 6:30, 9 Black Eyes

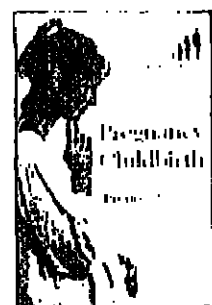
PEER Tel. 662232
Fri. 10 p.m.; weekdays 4:30, 7, 9:15 Rambo III

RAV-GAT 1 Tel. 674311
Fri. 10 p.m.; weekdays 7, 9:15 Beetlejuice; weekdays 11 a.m., 5; Fri. 11 a.m. Jungle Book

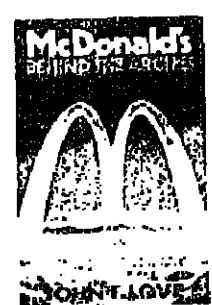
RAV-GAT 2
Fri. 10 p.m.; weekdays 7, 9:15 Eighteen Again; weekdays 11 a.m., 5, Fri. 11 a.m. Mary Poppins

RAV-OR 1 Tel. 246553
Fri. 10 p.m.; weekdays 8:30, 9:1

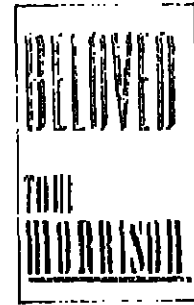
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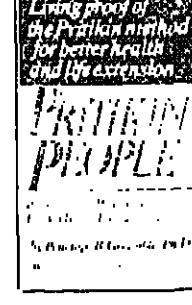
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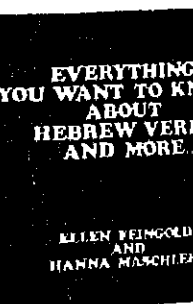
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The Saga of Immigration to the Holy Land from Biblical Times to the Present Day. Written and Compiled by Nathan Efrati. Drawings and Paintings by Josel Stern.

Meir Ronnen

More than 250 early photographs of the Near East, made between the inception of photography in 1839 and its commercial beginnings in 1855, some of them virtually unknown, go on view at the Israel Museum this coming week. Many are albumen prints in extraordinarily fine condition.

Photography had no sooner been invented than it came to this part of the world, brought by enthusiastic explorers, empire builders, missionaries, military engineers and devout tourists. Some had only the most rudimentary instruction in taking and developing photographs but those who came to the Holy Land left behind them a remarkable record of what the then barren, pestilential and largely empty province of the Ottoman empire looked like, a conformation of and yet a counterweight to the romantic engravings of visiting French and British artists. Another target of all these latter-day crusaders was Egypt, where the political and economic pickings were infinitely greater and where a voluptuary in search of *orientalisme* could let his fashionably long mane of hair down.

The photographs are beautifully reproduced in duotone in a sumptuous new book, *Focus East* (also the title of the show), assembled and written by Nissan Perez, curator of photography at the Israel Museum, who for the last six years has been researching the work and motives of early photographers in this part of the world. The admirably designed and printed (in Italy) book is published by Abrams of New York and Domino Press of Jerusalem and it must be one of the few publications to bear the imprimatur of the Israel Museum that has appeared in time for the opening of the connecting show.

Many of the rare original prints on view are from the museum's own holdings, but Perez tracked down most of the images at institutions and private collections here and around the world. His book analyses the reasons for the surge of interest among 19th century politicians, artists and explorers that coincided with the development of photography as a means of record. These range from religious interest in the Holy Land to the building of the Suez Canal, and even to the romance of *orientalisme* with its whiff of harems and sybaritic luxury or even the more earthy stuff of Flaubert's famous dalliances with Egyptian ladies while stoned on top-quality hashish. A few naked Egyptian and Nubian "beauties" on view attest to the nature of the equivalent of pinups of the period. They were, of course, taken by Frenchmen.

Focus East is also vital to the history of photography in general. Israelis, however, will be chiefly attracted to seeing familiar landmarks as they looked over a century ago, like the desolate view of Jaffa Gate from the Mamilla Pool, once the city's main source of water in the summer, or the wild surroundings of Rachel's Tomb.

A great many of the souvenir cards of the period were photographs of models, amateurs quick to spot a good thing. Sad and unkempt Jews were in great demand and the same ones keep turning up in prints of later periods. It is well to keep in mind that many of these pictures, including ones at the Western (then Walling) Wall, were posed. Further, in the days before fast film, the subjects had to keep still during time exposures.

Many of these pictures were exploited commercially and some were taken by the famous Maison Bonfils in Jerusalem or by Abdullah Freres in Cairo, to name just two commercial firms that scrape in under the wire Perez has drawn between early (read also primitive) and commercially developed photography. One of the more interesting prints in the show is a fascinating composition by Abdullah Freres of suited Egyptian gentlemen, complete with turbans and umbrellas, being helped up the Great Pyramid at Giza. Other shots by Bonfils let us see what tourists and their conveyances looked like in Jerusalem in the 1880s. One of the most painfully posed shots is a Bonfils composition of two Arab musicians rigid before a painted studio curtain, with pebbles scattered artfully around. Given the parameters of this exhibition, it is not the sort of photo that should have been included.

In general however, it is amazing that so many of the early amateur tyros had such an eye for both subject and composition, not to mention light and mood. While a few are expectedly inept, many left us superb prints that can hold their own with modern ones produced with much more advanced materials and cameras. Look, for instance, at John Shaw Smith's salt print of a felucca on the Nile, dated 1851, an early masterpiece from the International Museum of Photography in Rochester, N.Y.

These early photographers were of many nationalities. Englishmen, Frenchmen, Egyptians, Armenians, Americans, Dutch, to name just a few. There are only a few Jewish names, most if not all of them converts; Jewish photographers arrived only with the first big wave of Jewish immigration in the 1880s. One photo of the Old City was taken by a young Royal Engineer named Kitchener, later Lord Kitchener and secretary of state for war. The second half of Perez's admirable book is devoted to an A to Z of all the photographers concerned, though biographical details of some are sparse and in other cases non-existent.

Focus East will be on view at the museum's Spertus Gallery throughout the summer and will later be seen at the Palais de Tokyo in Paris.



Coral Island through the lens of F.M. Good, 1868.



L. de Clerg's photograph of St. John of the Desert (Ein Kerem), 1856. A fishing boat on Lake Tiberias, 1880s.



An unidentified photographer's shot of tourists at a train station, 1800s.

JULY, 1988

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What group of workers deserves its own ever-rising wages according to supply and demand, rarely pays income tax, yet enjoys virtually all the social benefits of salaried employees in a modern welfare state?

Cleaning women (and men), of course. At the going market rate of NIS 15 an hour in the major urban centres, many domestic workers are earning more per hour than the professional women who employ them.

Literate or not, they are generally well aware of their rights - often more so than their employers. They enjoy a long list of protected conditions, including a minimum wage, cost-of-living increases, National Insurance payments, sick leave, maternity leave, paid vacation with rest-home allowance, severance pay, transport to and from work, and two national holidays.

On the obligation side, their employers are supposed to report their earnings to the income tax authorities, and even withhold tax at source. Nobody does, of course, and the authorities turn a blind eye to this, traditionally on the assumption that none of these cleaning people would owe tax anyway. Today, this assumption is in doubt.

IS THIS situation really protected by law? Yes, if you take the word of the local labour councils, which are representatives of the Histadrut and offer guidance to domestic workers and their employers on their mutual obligations.

The basic information I received from the Tel Aviv-Jaffa Labour Council was confirmed by a professor of labour law at Tel Aviv University and an attorney who specializes in labour relations.

"There is no doubt," I was told by the latter, Nahum Feinberg, "that the relationship between a household and its domestic worker is a classic case of employer and employee." The cleaning person is not a free-lancer selling a service, like a plumber who comes to do work in my home.

"Your cleaning woman uses tools which you own, doesn't she?" Feinberg asked me. "And she works according to your instructions. Hence, she is your employee, no matter how many or how few hours a week she comes."

Even if you and your cleaning help should sign a contract stating that he or she is "self-employed" (*atzma'i*) and that you have no mutual employer-employee obligations, he says, such an agreement would not hold up in court.

The rights of domestic employees, (including those in child care and gardening), bus fares and rest-home allowance are based on regulations made by the minister of labour, broadening the scope of collective labour agreements between various bodies and the Histadrut. All the other rights are embodied in specific laws.

Of course, admits Feinberg, there are frequent legal battles between domestic employees and their employers, and such cases come before labour relations courts. But these cases are only over details - for instance, whether an employer had sufficient evidence of theft to dismiss an employee without severance pay; or an employee's new residence is distant enough from the employer's home to justify severance pay. So far, he says, there has never been a test case challenging the principle that domestic workers are employees in the full sense of the word.

THE REMAINDER of this column will be a Practical Guide to Household Help, based on the information I received, as I said - and as any

Help!



citizen is entitled to do - at my local labour council, which happens to be at Beit Brenner, on Rehov Brenner just off Allenby Road (tel. 03-282211).

The authority on domestic strife is Rahel Uziel, coordinator of the Union of Service Workers (*Agudat Hashervitim*), the section of the Histadrut representing all domestic cleaning and childcare workers, whether they belong to it personally or not. For Histadrut members employed as domestics, the local labour councils will go to court for free on their behalf if a dispute cannot be settled amicably.

Information is available to anyone, domestic employer or employee, whether a Histadrut member or not. In Tel Aviv-Jaffa, answers to specific questions are not given over the phone. Office hours for personal consultation are Sundays through Thursdays, 4:30-6:30 p.m., and on Sunday and Wednesday mornings, 8:30-10:30 a.m.

To relieve the pressure, there is a 24-hour automatic recording (in Hebrew, of course) giving the answers to the most-asked-questions about household help. This service is available to anyone in the country who is willing to invest in a phone call to 03-284304 or 284471.

In addition, those who write to Uziel's office with a specific question, in virtually any language, will receive a written reply in the same language. One can also request a printed guide to the subject in Hebrew. The address is Rahel Uziel, Beit Brenner, POB 4077, Tel Aviv 61040.

The following is based mainly on my own question-and-answer session with her.

INSURANCE. Whatever else you may do or not do for your domestic help, pay the *Bituah Leumi*, the national insurance.

Do this primarily for your own protection. If your employee has an accident in your home, or on the way to or from work, she (as I shall call her throughout, even if she's a he) is entitled to collect compensation, including long-term disability pay, from the National Insurance Institute (NII). If you have not paid, the NII can collect the full compensation from you.

You do not need to give your help's full name or identity number to insure her, if she refuses to divulge them. She doesn't even need

MARKETING WITH MARTHA

to know you are insuring her. It is preferable to have this information, as well as her year of birth, but all the NII needs from you is the employee's first name, and your name and address.

To register an employee for the first time, contact the NII office nearest your home and ask to have a form sent to you. After you have paid the first time, at almost any bank, the form will come to you in the mail automatically, every half year. (It used to be quarterly.)

For most employees - if they are Israeli citizens aged 18-60 (women) or 18-65 (men), the NII payment is 8 per cent of the wages. It is permissible to withhold one-quarter of this from the wages, but most employers prefer to pay the whole thing - and that is even what the labour councils advise.

For employees under 18, or over retirement age and already receiving a NII pension, the payment is only 3 per cent of the wages. (With a person's ID number, you can check if she is getting a pension.) For residents of the West Bank and the Gaza Strip who are not Israeli citizens, and for other foreign workers, the NII payment is only 2 per cent.

The *Bituah Leumi* payment form lists a "minimum daily wage" figure of its own, and says that you must base your percentage calculations on this figure in the event that the employee actually earns less than that per day. This is to provide proper daily insurance coverage for an employee who works very short hours. The current daily minimum for purposes of *Bituah Leumi* calculations is NIS 15.72. This figure has no connection whatsoever with the Minimum Wage Law requirement (see below).

If you have difficulty understanding the Hebrew forms, don't use this as an excuse to neglect your duty to register your help. Get someone to assist you, perhaps at your bank.

INCOME TAX. Officially, as an employer, you must report your help's wages to the income tax authorities and even withhold tax, but even the labour councils and the lawyers to whom I spoke say it isn't necessary. If you do, chances are your help will quit - or at least de-

mand that they get the same amount in hand as if you weren't deducting tax.

WAGES. You must pay at least the legal minimum wage. There is no legal maximum, of course. Today's official minimum wage for all workers is NIS 706.95 a month for a full-time job (a 45-hour week). The Minimum Wage Law sets the figure at "45 per cent of the average national wage," based on statistics collected by the NII.

Curiously, as of earlier this week anyway, the Tel Aviv-Jaffa Labour Council recorded message gives the minimum wage for a nanny (*metapelet*) as NIS 700 a month. The same source, however, says a cleaning woman (*ozeret bayit*) on a full wage should get at least NIS 800.

Monthly wages must, by law, be paid by the 9th of each month.

At hourly rates, says the labour council, cleaning help should get NIS 7 an hour, and childcare help, NIS 6.

You are unlikely to be paying as little as that. But if you have been paying a certain amount, and your help asks for a raise, you do not have to agree. And if she quits because of your refusal, you are not obliged to give severance pay on this ground.

COST-OF-LIVING increment. This is a compulsory addition to wages, made periodically in the light of the C-of-L index, which has to be paid to every employee in the country, as I am sure all my readers know.

Don't take the employee's word for it that there's been a cost-of-living increase. If you are in doubt whether there has really been an official increment to wages, phone your local labour council. (The next one is anticipated in the fall.)

HOLIDAYS. Employees who work on a monthly basis are entitled to all official national and religious holidays which happen to fall on their workdays. The eves of holidays are ordinary half-workdays, like Fridays.

Employees who work on a certain day or days of the week are not entitled to pay for holidays except when Independence Day or Election Day happens to fall on their regular day.

Some employers feel that it is not fair to penalize a domestic help if a

holiday happens to fall on her workday. If one decides to pay wages for such a day off, this may be done as a freewill bonus: it is not a right.

SICK LEAVE. Every employee is entitled to three weeks sick leave per year. (If your help works once a week, that means three of her working days per year.) This, however, requires a doctor's certificate, even for only one day missed.

Leave because of a work accident is subject to different rules, and one should ask the labour council.

PREGNANCY. You cannot fire a domestic help who becomes pregnant, provided she has worked six months before the pregnancy began. If there is any doubt, request a doctor's determination of the date of conception.

The employee is expected to continue working during her pregnancy, unless a doctor certifies that she cannot. Similarly, she is entitled to less strenuous work if she has a doctor's note advising this. Again, cases in dispute should go to the labour council.

When the woman leaves to have her baby, you must save her job for three full months, during which time she gets maternity pay from the NII. If you wish to give her additional time off without pay, you may, but are not required to hold her job open for a full year as in some sectors of the economy.

VACATION. Your help is entitled to an annual paid holiday, based on the length of time she has been employed. From the first to the fourth year inclusive, she gets two weeks a year - scaled, of course, to the number of days of work per week. Hence, a once-a-week maid gets off for two of her regular days per year.

After four years, the length of vacation rises steadily to a maximum of 24 days (four weeks) after 14 years' steady employment. As a rule-of-thumb, you add one vacation day per year between the fourth and 14th years.

A practice that has become very popular lately is for domestic employees to ask for an advance on their severance pay for various reasons, waiving their rights to the money when they eventually quit by signing a witnessed agreement to this effect. Officially, if you want to dismiss someone with severance pay and then hire her back, there must be a three-month intermission in work. Then all rights and social benefits, including vacation time, start again from zero.

"Don't do it!" labour lawyer Feinberg exhorts. A worker is not legally competent to sign away future severance pay rights in exchange for early payment, he says, and the employer may find herself required by a court to pay full severance pay all over again when retirement finally comes.

Only if you are willing to make a true break of three months in the employment, and have witnesses to prove it, should you even consider giving advance severance pay, says Feinberg - "never as a fiction."

GIFTS. Whether you give your help a bottle of wine or extra cash before a holiday, used clothing or a black-and-white TV set, a gift is always a bonus and not in lieu of wages for work done.

MEALS. These are not a formal obligation of an employer to domestic help, but they are customary. What meals are included and how long to linger over them are matters to be worked out "in gentlemanly fashion" between employer and employee, the labour council expects.

TRANSPORT. You must pay your employee's bus fares to and from work.

MARTHA MEISELS

five times NIS 50, or NIS 250.

The amount goes up proportionately to seven days for the fourth through 10th year for full-time employees; eight for the 11th through 15th year; nine for the 16th to 19th year; and 10 for the 20th year and beyond. If you can't figure it out, ask the labour council. When to pay out this money is negotiable.

Attorney Feinberg cautions employers not to ignore these benefits and C-of-L increments. He says some domestic workers deliberately keep quiet about them and then, when they quit or retire, demand them for past years. A labour court will require the employer to pay them retroactively.

SEVERANCE PAY. If a domestic employee is entitled to this, it is calculated on the basis of one month's wages for every year worked from September 1, 1983, and two weeks' wages for any year before that. The figure is calculated on the employee's most recent wages (but without transport allowance).

Severance pay is not due until the employee has worked for 11 months - in effect a year, because you have to add two weeks' vacation and two weeks' notice. Nor is it due if she leaves voluntarily in order to take a better job, or is fired for good reason, such as proven theft.

Severance pay is certainly due when a female employee retires at 60. It is also due if she stops working following the birth (or adoption) of a baby.

If she is fired for no good reason, or quits because of a worsening of working conditions, severance pay is obligatory. If she quits because of ill health, or the need to care for an immediate relative living under the same roof, a medical certificate is required. Severance pay is also due if the employee can prove that she is moving to a distance of more than 40 km. from the workplace.

A practice that has become very popular lately is for domestic employees to ask for an advance on their severance pay for various reasons, waiving their rights to the money when they eventually quit by signing a witnessed agreement to this effect. Officially, if you want to dismiss someone with severance pay and then hire her back, there must be a three-month intermission in work. Then all rights and social benefits, including vacation time, start again from zero.

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MARTHA MEISELS

Howard Kaplan says that he writes spy novels to promote a point of view - specifically a Jewish point of view.

Kaplan, a 38-year-old native of Los Angeles, was making one of his periodic visits to Israel last week, coincidentally with the appearance in local shops of the British edition of his latest thriller, *Bullets of Palestine*. The book has sold 100,000 paperback copies in the U.S. in the past year. It also received excellent notices, including one from *The Jerusalem Post's* connoisseur of literary mayhem, Philip Gillon, who called the novel "a gripper."

Much to Kaplan's satisfaction, *Bullets* also received a highly positive review in *Sada al-Watan*, the most prominent English-language newspaper serving the North American Arab community.

"I'm glad the book was well-received by both Jews and Arabs," Kaplan said. "That indicates that I achieved what I set out to do - to write a novel that would suggest the idea of Israel-Palestine reconciliation."

The suggestion is dramatized in the novel when an Israeli secret agent and a PLO hitman join forces in a common cause - the elimination of the arch-terrorist Abu Nidal.

But hold on - Israelis aren't even allowed to talk peace with the PLO, much less form assassination squads with them. Isn't this straining the limits of credulity, even for spy fiction?

"Not necessarily," Kaplan said. "Not long ago, for example, *The Wall Street Journal* reported that PLO intelligence units were cooperating with Interpol, apparently in efforts to track down certain 'renegade' or dissident Palestinian terrorists. Israel, of course, works with Interpol as well, so it isn't out of the question that the two sides may have benefited from each other's information, or actually traded information, or cooperated in other ways."

But why would Israeli agents and PLO-niks join forces?

"Only if they had a common interest," Kaplan said, "and stopping Abu Nidal could be seen as just such an interest. Don't forget, Abu Nidal, or to give his real name, Sabri al-Banna, has wrought as much havoc among Palestinians as he has among Israelis. Abu Nidal is responsible for the murders of over a dozen top PLO moderates. They included Said Hammami, the first PLO man ever to suggest recognition of Israel, who was slain in London in 1978, and Issam Sartawi, who was killed in Lisbon in 1983, and Aziz Shehadeh, who was shot dead in Ramallah in 1985. As a result of all this, Abu Nidal and Yasser Arafat are sworn enemies, and no doubt have contracts out on each other."

"Now, it very well may be that some Israelis, maybe even intelligence personnel, were perfectly happy at first to sit back and watch Palestinians killing each other. But eventually, with so many of the more moderate PLO people being eliminated, and with Abu Nidal's involvement in such atrocities as the Rome and Vienna airport attacks in 1985, the Mossad no doubt concluded that the sooner this menace was eliminated, the better. So there, incredible as it may sound, you have the Mossad and Arafat with a common objective."

BUT WHY DID Kaplan seize on such a dubious probability as the theme of *Bullets of Palestine*?

"It came about during my visit to Lebanon, during the Israeli invasion," Kaplan said. "The Foreign Ministry arranged a visit for me, and I was saddened by what I saw there. I mean, I'm a Zionist and a committed, observant Jew. But I also think

SPY WITH A CAUSE

S.T. Meravi

the Palestinian problem has to be resolved in a way that meets the Palestinians' sense of dignity and identity. So I looked at the war, and I said, 'Okay, we've had this - now what? Now how do we start repairing the damage and bringing Israelis and Palestinians closer together?'

"So I decided to write a novel that shows that Israelis and Palestinians can and should cooperate. I show these two intelligence agents, one Israeli and one PLO, who start off with mutual animosity and mistrust but who eventually learn to work together and in the end to admire and respect each other. They don't succeed in killing Abu Nidal - I couldn't distort history like that - but that didn't matter. My point was to suggest that the time had come for Israelis and Palestinians to start considering each other's concerns and needs. That's the only way the cycle of violence will be broken."

But isn't this paradoxical - an appeal for peace and understanding conveyed in a shoot-'em-up spy thriller?

"It may seem that way," Kaplan acknowledges, "but I choose the spy-fiction genre precisely because it's such an efficient way to disseminate ideas. And that's what I'm really interested in. If it's a sort of propagandizing, so be it."

INDEED, THIS is not the first time Howard Kaplan has used the spy novel to promote awareness of a Jewish cause. His first book, for example, was *The Chopin Express*, which concerned the state of Soviet Jewry and was significant because it was published in the days when Jews in Russia were still known as the "Jews of Silence."

"I first went to the Soviet Union in 1971," Kaplan recalled. "In fact, it was just after I'd finished a junior year abroad at Hebrew University. As the son of Holocaust survivors, I've always had a concern about 'doing something' for the sake of Jews in distress. Well, at that time we were just becoming aware of the stirrings of the Soviet aliyah movement. I decided to try to smuggle some Hebrew literature from Israel to Moscow. I believe I was the first outsider to come into contact with the underground Hebrew teachers in the Soviet Union."

Kaplan not only smuggled in his books successfully, he also smuggled something out.

"I was asked by some Moscow Jews to carry out some microfilm and to deliver it in London," he said. "I don't know what the film contained - I suppose documents of some sort that were important to the aliyah effort. In any case, I was young and eager to do something, so my trip to Russia the following year, I did it. And I got away with it. On that trip, he was visiting Moscow and other cities like Minsk and Khar-



kov. It was in the latter that the American was arrested by the KGB.

"I'd just come out of an apartment where I'd been meeting with a number of Jews," he recalled with a smile, "when I was pounced on by about 10 grooms, half in uniform, half in civilian clothes. I was taken to the police station for interrogation, then held for the next three days in my hotel, where I was constantly questioned."

"I was threatened with 10 or 15 years in a labour camp for 'conspiring with hooligans.' You have to remember, this was in 1972, at the very beginning of the Soviet Jewry movement. My concern was that they would really lock me away for a long time as an example, in order to nip in the bud all contact between Russian Jews and Jews from the West."

"Well, for those three days I wasn't too worried. But I was due to fly out on the fourth day, and I knew that if they held me beyond that date, I would really be in for it. As it was, they suddenly let me go on the day of my scheduled departure. There was no more explanation for my release than there was for my arrest. But as a parting remark, one KGB official warned me that if anything about my arrest ever appeared in print, they could 'get me, anywhere in the world.'"

Kaplan's adventures among the Soviets nevertheless did appear in print - as *The Chopin Express*. "I wrote a non-fiction account of my dealings with the Soviet Jews," he said. "It didn't get published. But a different book I did was quite successful, and after that, my editor suggested I re-do that initial non-fiction account in the format of my second book - that is, as a spy novel."

Kaplan, who has been teaching the course for seven years, said that being Jewish and a Zionist has not prevented his being objective as a teacher. "I'm even-handed in the classroom," he smiled, "and although some Israelis may not like the term, I'm even-handed about Israelis and Palestinians in *Bullets of Palestine*. And that's ideological with me. I'm pro-Israel, but I like to do what I can to push the idea of resolving the conflict. Le Carré's *Little Drummer Girl* was a superb novel, but what happens in the end? The Israelis bomb the hell out of the refugee camps in Beirut. I was trying to suggest that the time had come for getting beyond that kind of thing."

Yet if Kaplan's last novel made a plea for reconciliation, he said he would find it difficult to repeat that message in his next book.

"I must say this latest trip of mine to Israel has left me with a feeling of gloom," the writer said. "I've been visiting the towns, villages and refugee camps in the West Bank and Gaza. I just have a sense of catastrophe. I'll only digest everything when I'm back home. But I can't help thinking my next novel is going to convey a very dark picture of the future."

Kaplan's first spy novel was *The Damascus Cover*, which again was based on some of his clandestine travels.

"While I was studying in Israel in 1971," Kaplan recalled, "a friend suggested that we travel to some Arab countries. So off we went to Cyprus, where we got new American passports, and then on to Lebanon. We went to synagogue on Friday night in Beirut and met members of the Jewish community. It was there that I learned about Jewish children being smuggled out of Damascus to Lebanon."

"I was excited by the story because, like most people, I didn't know anything about the situation of Syrian Jewry. Anyway, my friend and I went on to Damascus. We located the Jewish quarter there but cut our visit short when we realized we were being followed. We decided not to press our luck and took a taxi back to Beirut. At the border, a guard looked at my passport and said, 'Kaplan? That's a nice, ancient name.' And he made some joke about life being more pleasant in Beirut than 'down there,' meaning Israel. So there wasn't much question about our getting by without

ALL THREE of Kaplan's novels combine fast-paced yarns with the verisimilitude that marks the best of spy fiction. Extensive research, he said, is the secret of credibility.

"For example," he said, "for *Bullets of Palestine*, I travelled to nine European countries where Abu Nidal had been active. In London I stayed in the hotel where Ambassador Shlomo Argov was shot, and subsequently interviewed his chauffeur, who was next to Argov when he was hit. I interviewed Abu Nidal's relatives in Nabulus. I've also had long talks with Israeli intelligence agents."

Between bouts of writing fiction, Kaplan teaches an unusual course at UCLA. Himself a graduate in Middle Eastern Studies, Kaplan designed a programme in which the Arab-Israeli conflict is studied through Israeli and Palestinian fiction.

"Usually about 40 per cent of my students are Jewish," he said, "and about 20 per cent are Arab, with the rest coming from the general student population. We read all the well-known Israeli writers, and Palestinians like Ghassan Kanaani, who I suppose was best known outside of Arab literary circles for being spokesman for the Popular Front - until he was killed by a car bomb in Beirut."

"Needless to say," Kaplan continued, "the course has an eye-opening effect on the students. The Jewish students are usually totally unaware of Palestinian writing, and as for the Arab students - well, one Arab girl made what I thought was a very telling remark when she read Amos Oz's *My Michael* and said: 'I never realized that Israelis had problems!'"

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THE FIRST requirement for early human society to develop was language, so that the constituent members of the society could communicate with each other. Without communication, each member would be an entity unto himself, but there would be no interrelation of individuals, which is the defining factor of society.

Spoken language is made up of sounds that combine to form words, which combine to form sentences, orations, and intricate and well-developed expositions of thought. These thoughts are expressed by these sounds and, for the benefit of those who cannot hear them - be they out of earshot, posterity not yet born, or even the speaker himself who has forgotten his own original thoughts - the sounds are represented by letters, through which the reader's mind reconstructs the thoughts of their writer long after they have been written. So, well-developed society as we know it could not exist without language, spoken and written.

The Kabbalists teach that language even preceded Creation and was also the vehicle of Divine communication with the Creation - that God enfolded His spiritual emanations in the etheric archetypes of the letters of the Holy Tongue. Through these archetypes, when combined in various permutations to form the names of the things they represent, and preceded by the phrase "Let there be..." the Universe was created; and the earthly symbols that represent them were used not only by men to communicate with each other, but also by the Creator to communicate to His people in the Torah.

Setting theology aside for the moment, it is clear that the Hebrew script we use today was not always in general use among the Jews. This assumption, and its implications, was already discussed in the Talmud. Furthermore, it is also clear that the ancient Hebrew script (also called Paleo-Hebrew) was shared, with minor variations, with the Phoenicians, Moabites, Edomites and other Semitic peoples of the area; and that from this Paleo-Semitic script developed all the modern European alphabets - Greek, Latin and Cyrillic.

JOSEPH NAVEH, in his book *Early History of the Alphabet* (Jerusalem, Magnes Press, 222 pp. No price stated) attempts to trace scientifically the development of the Paleo-Semitic script itself from other antecedents, and then the development of modern Semitic and European alphabets from it.

In his introduction, the author says that the book, although

Archeology speaks



Aharon Lapid

intended for readers with no previous knowledge of epigraphy or paleography, does not avoid scientific problems. Many a reader might get the opposite impression - that it is intended primarily for experts, although it does make an attempt to be of interest to the uninitiated.

Carefully analysing inscriptions portrayed in 164 drawings and 25 photographic plates, one or more of which adorn almost every page of the book, Naveh traces the development from the so-called "Proto-Canaanite" acrophonic alphabet - in which pictures represented not ideas, as in hieroglyphic writing, but the sound of the first letter of the object depicted - to the more efficient so-called "Phoenician" script which, except for minor stylistic differences, is identical to Paleo-Hebrew. From there he traces the development of Greek and Latin from this script.

His method, a scientific, technical

Another unwarranted assumption of serious dimensions that he puts forward more than once is that the Hebrews adopted the art of writing, among other cultural values, from the Canaanites whose land they conquered, and that the Hebrews were not literate until around the beginning of the monarchy. Besides contradicting scriptural accounts of Hebrew writing as early as Moses, this also contradicts the very archeological evidence presented in the book.

The Hebrews, whose patriarchs lived in Babylon, Aram and Egypt - all of which had at the time well-developed writing systems, examples of which are shown and analysed in the book - and who themselves produced a rich literary and moral heritage, would hardly have had what to learn from the hedonist Canaanites whom they despised and wiped out. In discussing the change from Paleo-Hebrew to modern Hebrew or "Ashurian" script at the beginning of the Second Temple, Naveh writes: "We are faced with an extraordinary phenomenon: the Jews, a conservative nation which adhered strictly to its traditional values, abandoned their own script in favour of a new one."

Unable to explain the phenomenon, he refers the reader to the theological discussion of the matter in the Talmud. The same astonishment evinced here could just as well be evoked, if not more so, at the suggestion of their learning literacy from the Canaanites.

ONE OF THE SOURCES of our knowledge of Paleo-Hebrew is the wealth of inscribed coins that have survived since the beginning of the Second Temple. Jacob Maltiel-Gerstefeld, in his *New Catalogue of Ancient Jewish Coins* (Tel Aviv, Minerva Associated, 155 pp. No price stated), presents the most complete and up-to-date catalogue of Jewish coins from the Persian period until Bar Kochba.

In addition to being up-to-date to include the latest finds, its greatest contribution is perhaps its introductory study of the Jewish denominational system and its relation to the other systems prevalent at the time. Well documented and analysed, it is based on citations, cross-references and comparison of sources in the Mishna, Talmud, and Tosefta, as well as Greek and Roman sources and scientific analyses of weights and compositions of archaeological finds. Also included is an original 14-page guide which tells the prospective buyer how to evaluate the collector's value of any given specimen.

The system is based on the combined factors of state of preservation, rarity and presentability. The remainder of the book is a catalogue.

A clear photograph of each coin's obverse and reverse is shown, with an explanation, and transliteration and translation of the legend.

AN ENGLISH edition of the archeological newsletter of the Israel Department of Antiquities is now available. Entitled *Excavations and Surveys in Israel* (Jerusalem, Israel Department of Antiquities and Museums, No price stated), four volumes have been published, each one presenting preliminary reports of about 100 different excavations conducted during the four years from 1982 to 1985 respectively. The numerous excavations described bear no special relationship to each other beyond having been carried out during the same year.

Mainly for professionals, the work goes into great detail and its proximity to describe exactly even common, insignificant finds would not be likely to interest the layman. Non-professionals would nevertheless probably enjoy glancing through to catch points of interest. There are no plates, few sketches, a number of blueprints and a few maps. Each volume is approximately 120 pages, and includes translations of the two yearly Hebrew newsletters.

THOSE PLANNING to participate in excavations can avail themselves of *A Manual of Field Excavation*, edited by William G. Dever and H. Darrell Lance (New York, Nelson Glueck School of Biblical Archeology, 240 pp. No price stated). An operational "handbook," it deals with practical procedures to be followed at an excavation rather than with any general or particular theories of archeology or with specific finds. Organization of personnel, stratigraphy, typology, tools and recording systems are covered. Presented in the format of a description of the Phase I excavations at Gezer, it sports only a few photographs and drawings, and is professional by nature.

THE FINAL REPORT of Phase IV of the Gezer excavation, Gezer IV (Jerusalem, Nelson Glueck School of Biblical Archeology, 2 vols.: 275 pp. text, 120 pp. plates, 25 plans. No price stated), has been published. Edited by William Dever and H.D. Lance, it is the epitome of a professional archeological work, almost incomprehensible to anyone with less than at least an amateur's knowledge. The book describes every tiny detail of the excavation procedures and its findings. Volume I is pure text, while Volume II includes plates and plans. Only 60 plates are photographic; the rest are sketches. All procedures, findings, plates and plans are described in highly technical terms.

instance, that Maimonides warned his readers not to transcribe his *Guide for the Perplexed* in Arabic, thereby making it accessible to his Moslem contemporaries, who he thought might be offended by his views on prophecy.

But his warning was disregarded, and during his own lifetime several copies of the book were in circulation in which the Arabic original was presented in Arabic rather than Hebrew characters. It is now authoritatively known that the work was not only read and studied by Moslem scholars and theologians at the time but that its contents actually influenced some of these thinkers. Dr. Shwarz notes, too, that the Moslem scholar al-Tibrizi wrote a commentary on the first part of the *Guide*.

Zvi Shwarz dwells also, and at more length, on the influence Maimonides' works had on Christian

theology. Needless to say, however, his impact was greatest on Jewish philosophy and religious thought. As the author observes, Maimonides' influence on Jewish thought was deep and lasting. "His doctrines divided the Jews into two hostile camps, the Maimonists and the anti-Maimonists; but after a protracted struggle the first carried the day, and Maimonides stands out as the most comprehensive mind of Medieval Jewry."

The Appendix provides a short chapter on Maimonides' life and works. The work as a whole, in addition to giving today's readers - in the disarming words of the publishers - "an insight into the state of Maimonidean scholarship in the 1920s," should prove useful to the student as well as the interested general reader, and to the author's many friends and relatives.

THE PUBLICATION of a dissertation written 62 long years previously for the degree of M.Sc. (Econ.) at the London School of Economics and Political Science calls for some explanation. Especially when the author has clearly not attempted to revise or update his work in the light of what has happened in this particular field of research during the intervening six decades.

As we read the author's "mini-biography," appended to the book, however, we begin to understand, and to sympathize. Zvi Shwarz was born in 1896 in Russia, and completed his secondary education at the Herzliya Gymnasium in Tel Aviv. He is now 92, and for the last 50 years or so has been a lawyer and notary, and not actively engaged in work on Maimonides. The mini-biography tells us that the positions held by Shwarz "are too numerous to list in

Mature publication

THE SOCIAL AND POLITICAL IDEAS OF MAIMONIDES by Zvi Shwarz. Jerusalem, Rubin Mass, 146 pp. No price stated.

Nissim Rejwan

their entirety," though none of them had any relation to medieval Jewish philosophy. He obviously wanted this almost forgotten literary effort to see the light of day, and who can blame him? (He dedicates the work to the memory of his late father and to his "devoted wife, Rachel, on the occasion of her 90th birthday and our 72nd wedding anniversary.")

Quite apart from the personal element, *The Social and Political Ideas*

of Maimonides does contain a good deal that is new, and more that is simply interesting. The approach is a fresh one. Written under the direction of the great, and sadly forgotten, Harold Laski, and of Professor Abraham Wolf, this study relates Maimonides' thought to the broader perspective of Greek and Islamic social and political thought.

As Dr. Jeffrey Macey of the Hebrew University points out in a short Foreword, in at least one instance the book also sheds light on the use of Maimonides' writings by early 19th century English radical thinkers. It discusses also Maimonides' influence on his Moslem contemporaries. It is not widely known, for

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Hard travelling



GETTING THERE was never really half the fun, as all these books attest. I always thought that Eric Newby, once the travel editor of *The Observer*, was a bit compulsive, but forcing his middle-aged spouse to accompany him on successive bicycle tours of Ireland in the middle of winter seems carrying things a bit far.

The best parts of these daft peddling trips seems to have been the soaking up of whisky, hot and even at room temperature, while drying out from a perennial soaking out-of-doors. Newby resorts to his usual technique of interspersing homilies from guide books with cuss-words in the long-suffering Wanda's Slovene accent. After a while, it becomes as tiring and boring as pushing up a long, windswept Irish gradient.

THE WORST travel writers are those who take themselves seriously. Newby, at least, never has; and neither do Mark Shand and famed battle photographer Don McCullin, who together with their friend Harry Fane and a guide, plus assorted West Irish paddlers, pushed up the Sirens River in the Asmat region of Irian Jaya, which is the Indonesian left half of New Guinea.

What they were looking for was not just adventure but souvenirs of their journey into the heart of Irian darkness - largely unknown territory populated by cannibals and head-hunters chiefly famous for having eaten young Michael Rockefeller some 28 years ago, surely one of the world's most expensive meals. The souvenirs they wanted were ritually decorated skulls, a prohibited export, as the Indonesians do not wish to encourage such trade or the perpetuation of cannibalism. The great prize, of course, was the Rockefeller skull, still unlocated.

The intrepid trio come across as a bit of a juvenile, rather nasty lot, envious of McCullin's supply of clean, bounce-scented underwear and foil-wrapped meals, which he declined to share with the others, who in turn became murderous when he tried to tuck into a piece of their scrawny local chicken. They also had no scruples about smuggling out a skull. The photos, barely good enough to make *National Geographic*, show the usual diseased "primitives" with pierced noses, while the text is saved largely by Shand's self-deprecating humour and dazzling accounts of life and bureaucracy in small Indonesian coastal towns.

DERVLA MURPHY is an extraordinary character. Since 1962 she has bicycled from Dublin to Delhi,

ROUND IRELAND IN LOW GEAR by Eric Newby. London, Collins. 308pp. £12.95.

SKULDUGGERY by Mark Shand and Don McCullin. London, Jonathan Cape. 145pp. £10.95.

TALES FROM TWO CITIES: Travel of Another Sort by Dervla Murphy. London, John Murray. 310pp. £12.95.

FORBIDDEN JOURNEY: The Life of Alexandra David-Neel by Barbara and Michael Foster. San Francisco, Harper & Row. 363pp. £21.95.

IN SEARCH OF THE TROJAN WAR AND IN SEARCH OF THE DARK AGES both by Michael Wood. London, BBC. Profusely illustrated. Paperback, each £8.95.

Meir Ronnen

trekked through Nepal and South India, over the Karakorum, the Peruvian Andes, Madagascar and West Africa, often accompanied by her daughter. All this has resulted in 10 widely read books.

Having recently dealt with the troubles in Northern Ireland, she has now taken her bike to Bradford and Birmingham, riding it into the maelstrom of British race relations. In Bradford she lived among Mirpuris, whom she had first encountered in Pakistan. All of the older generation of them who could remember life in Pakistan thought that the dripping slums of Bradford - which offered them basic food, real schools, decent medical treatment, TV and a chance to use their vote - were infinitely preferable to life in Pakistan, come what may; and that included white hostility.

Murphy has been taken to task for making what has been termed an anthropological field trip into the wilds of Britain's depressed inner cities. But she seems sincere without being condescending, and quick to point out the occasional overkill of anti-racists, not to mention white opportunists meeting to violence while trying to make political capital out of the plight of people seeking to preserve their religious and cultural customs.

Murphy's eye is keen; what to make of a barman with a North West Frontier swagger, horn near Peshawar but with a Brummie accent that only underlines the tragedy of his displacement? Murphy intersperses copious facts and figures with a true reporter's eye for descriptive detail. An excellent, often moving book.

REGRETTABLY, one can't say the same for the poorly written if very well-researched life of that intrepid and rather eccentric Frenchwoman Alexandra David-Neel, who, at the age of 54, smuggled herself into Lhasa disguised as a beggar, the first European woman to enter the city. A singer once praised by Massenet and a Buddhist praised by High Lamas, she was also a pioneer feminist, a noted author and an expert on Tantric chants.

At 70-odd, by then world-famous, she fled the Japanese invasion of China to return to Tibet. A neurasthenic, she once dismissed a bout of hypochondria by cheerfully beating both a servant and her long-suffering adult son. Hermit, sage, something of a guru, her ventures into comparative religion brought her into contact with an astonishing variety of thinkers. In 1936 she even contrived to secretly seat herself on the chair of the Rabbi of Prague associated with the Golem. She died in 1969 at the age of 101. Not even the tacky style of this book can dim her remarkable saga.

ANYONE FOOLISH enough to attempt a tour of classic sites in Turkey without joining a tour organized by the Israel Geographic Society should at least make the modest investment in Michael Wood's book on the Trojan War and the coming of the Greeks to the eastern shores of the Mediterranean.

Beautifully written and illustrated, it is a delight from start to finish, as is its companion volume on the Dark Ages in England, from Boadicea (really Boudicca, or England's first Victoria) to Ethelred and William the Conqueror. The maps and layout are also first-class. Both are a lovely, easy read. Recommended.

Nail polish and Hitler

LOVE IS BLUE by Joan Wyndham. London, Flamingo, 202 pp. £3.50

David George

THAT THIS SECOND instalment of Joan Wyndham's diaries is set during her late teens and early twenties is forgivable. What is not forgivable is that when the author was celebrating those particular years, she had nothing to say.

A rather dull, thoroughly spoiled upper-middle-class English girl living out her late adolescence as a WAAC officer during World War II, Wyndham demonstrates a certain mental emptiness by her intense concerns with crepes Suzette, the shortage of certain shades of lipstick and the dances hosted by the Royal Engineers. Dactham, Dresden and Hiroshima play second fiddle to the inconvenience of not being able to find adequate supplies of champagne for the officers' mess. She worries throughout the war about nail polish and pays very little thought to Hitler.

As to titillation, which Wyndham tries to lullie out in large portions, one might find it easier to be sexually stimulated by the antics of Lassic in her earlier movies or of Heloise romping around New York's Plaza Hotel. Even though Wyndham reports a fairly regular schedule of jumping in and out of bed for the purpose of making love, she grows "weak in the knees" just a bit too often to be taken seriously from the sexual point of view. It is also just a bit difficult to swallow her invariably undying loves with a series of men bearing such unlikely names as Zolan, Petya, Dylan, Hamish and Hans, all in the suburbs of wartime London.

Even though she proves neither a Samuel Pepys nor an Anais Nin, one is perfectly willing to excuse Wyndham for having written these diaries. To err is human. One does, however, wonder why the author, now quite a bit more mature, chose to have them published. It may be that exposure - of any kind - is good for the soul.

"Bad books," wrote Frank Harris, "deserve short reviews." Quite.

Unwashed lunatics

CHICAGO '68 by David Farber. University of Chicago Press. 304 pp. \$19.95

D'vora Ben Shaul

that the confrontation was bound to happen; everyone seemed to want it to happen.

The Yippies (Youth Party International) wanted to catch the eyes and imagination of America through the media, and because of the convention, Chicago was where the media was. They felt they were the representatives of an alternative culture, and they wanted the world to know it. The Mobes (National Mobilization to End the War in Vietnam) were there to protest the war. This

was a step further in their challenge to the government.

Mayor Daley and the Chicago police were sworn to keep the streets of Chicago free of protesters and demonstrators, and they weren't too concerned about how they did it. Having used all kinds of political clout to get the convention held in Chicago, Daley was not about to let it be spoiled by "a bunch of unwashed lunatics."

What happened is history. The police and the protesters met in a violent confrontation. The police used clubs, fists and mace against the demonstrators, who used whatever came to hand. As a counter agent to mace, many were armed with aerosol cans of caustic oven cleaner.

Hospital emergency rooms were overflowing as doctors treated chemical burns, sutured scalps and set broken bones.

THE BEHAVIOUR of the Chicago police, clubbing and gassing protesters, most of them under 25, most of them white, most of them middle class, was not an unusual phenomenon in America in the '60s. It had been done before in Berkeley, Los Angeles, San Francisco, New York and a score of other cities. The difference here was that it was the week of the Democratic Convention, there were hundreds of reporters and dozens of TV camera crews on hand and, to make it worse, the police made the mistake of beating up some of the reporters and camera people and smashing their cameras. The war was on, and this time the world was watching.

Farber has chosen to tell the story of what happened in Chicago in '68.

As an historian, he has relied heavily on printed matter from both sides and on a vast amount of film footage stored in the archives of the various networks. He has also spoken with many people who participated in the event.

But the real flavour of this detailed and engrossing history lies in the way it is told. Farber not only tells it, he tells it three times, in three voices. In each case, he captures the language and the manner of thought of the parties involved. Writing about the Yippies and the Mobes, he speaks the rap jargon of Abbie Hoffman and Allen Ginsburg, complete with expletives; when he speaks in the voice of the establishment, he has the ring of bureaucratic pomposity.

Chicago '68 is a metaphor. It is an example of what happens when everyone involved in a confrontation loses their sense of proportion.

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מקדא מן האל

WE HAVE HERE four books, three of them fictional, by four Jewish authors, from four continents. Let's start with someone we've heard of.

Primo Levi has been and always will be an enigma. He is no stereotypical Holocaust survivor. Born and bred in Turin to an established and assimilated Italian family, Levi grew up a quiet bookworm. When the Nazis invaded, he fled to the mountains to join the partisans. Captured, Levi and 650 others were sent to Auschwitz. Only three returned. Levi lived because his knowledge of chemistry got him a job in a factory, a friend gave him extra food and he came down with scarlet fever at the right time - he missed the murderous forced retreat from the invading Russians.

Liberated from Auschwitz, Levi was accidentally sent east. He spent months as a refugee, shuttled from camp to camp. Late in 1945, he made his way back to Turin, found work, married and wrote a book, *Survival in Auschwitz*. It received favorable reviews, but the public ignored it. Levi decided to end his writing career and concentrate upon domestic affairs. Yet he wasn't settled. "Sometimes," he later wrote, "I burned to believe that the descent into hell had given me, as to Coleridge's Ancient Mariner, a strange power of speech."

Levi got a second chance when a reissued *Survival* became a bestseller. *The Reawakening*, describing his post-liberation wanderings, made his reputation. The first book was not gloomy, unlike Elie Wiesel's *Night*; for Levi, Auschwitz was "an education." He compared his fascination with camp routine to "the curiosity of the naturalist who finds himself transplanted into an environment that is monstrous, but new, monstrously new." *The Reawakening* contained what Philip Roth called "exuberance." Levi saw his months in rags as "a providential but unrepentable gift of fate." Arriving in bombed-out Katowice, he and his companion were "as cheerful as schoolboys." His next four books would share this spirit.

Rave reviews accompanied every book's release. The critics celebrated the power that Levi could channel into his writings. And life in Turin went well. A devoted family man, Levi rose to become both the manager of an enamelled copper wire plant and a leading specialist in his field. A sought-after celebrity, he still found time for hobbies such as Yiddish, translating other authors and playing chess with a computer.

So why did Primo Levi, a Renaissance man if there ever was one, throw himself down the stairwell of his apartment building last April?

The Drowned and the Saved is Levi's last completed book. It could be subtitled "One Long Suicide Note." It has all the energy and control of his previous books, but is darker, angrier. Levi's sharp focus lands here not on the joys of life, but upon its perversions.

He prefaces the book with a quotation from Simon Wiesenthal, who remembered that the camp guards used to tease the prisoners with, "However this war may end, we have won the war against you; none of you will be left to bear witness, but even if someone was to survive, the world would not believe him."

Milan Kundera also explored the illusions of memory in his brilliant *Book of Laughter and Forgetting*, but he did so with pattern and parable. Levi shocks. The Jews as a group were not sheep to the slaughter, but neither were they all heroes to the end. Levi tries to break these images by presenting more vivid ones.

The suicide note



THE DROWNED AND THE SAVED by Primo Levi. New York, Summit Books. 203 pp. \$17.95.

THE BOY FROM OVER THERE by Tamar Bergman. Boston, Houghton Mifflin. 181 pp. \$12.95.

MURDER IN YIDDISH by Isidore Haiblum. New York, St. Martin's Press. 314 pp. \$17.95.

THE MAZEL TOV by Sarah Ebenor. Victoria, Australia, Greenhouse Publications. 213 pp. No price stated.

Rhett L. Waldman

The Nazis' "most demonic crime," he says, was conceiving and creating the Sonderkommandos, a prisoner corps responsible for carrying corpses out of the gas chambers, pulling teeth and cutting hair and overseeing the ovens. Culled from the transport, an SK would soon sink to his guards' foot level. Levi describes an SS-SK football match, wryly comparing the field, "at the gates of hell," to "the village green." Why? The Nazis rejoiced in knowing that "we have embraced you, corrupted you, dragged you to the bottom with us. You too, like us and like Cain, have killed the brother. Come. We can play together."

The book climaxes with a series of letters Levi received from Germans who felt obliged to explain. Some confess, some deny, some evade and some lie. Levi concludes that the world might appear different, but nothing is new. Senseless violence is an endemic epidemic; we have ignored not only the lessons the Holocaust taught us, but also those of Vietnam, Cambodia, Ma'lot, Afghanistan and Iran-Iraq. "Many new tyrants have kept in their drawer Adolf Hitler's *Mein Kampf*," Levi writes, and "with a few changes perhaps... it can still come in handy."

Nor is the prognosis good. "A sceptical generation stands at the threshold of adulthood," he says, "bereft not of ideals but of certainties. Indeed distrustful of the grand revealed truth, disposed instead to accept the small truths, changeable from month to month on the convulsed wave of cultural fashion, whether guided or wild."

THE MOST FAITHFUL criterion for judging a fictional work is the quality of its "fictional dream," as John Gardner put it. Do the words carry us out of our living room, and onto that train travelling through Siberia, into that dark medieval castle? This method is reliable only for "realistic" fiction; for fairy tales and the like, we smile and allow our belief to be suspended, if only for the duration.

The Boy from Over There is billed as a novel for children, but it might be out of their class, weighing in at almost 200 pages. A young boy, a Holocaust survivor, is sent to a kibbutz in the Jordan Valley, not far from Deganya. Though separated from his mother, he believes that she is still alive. A girl whose father was also last seen in Europe befriends him and tries to help him adjust to his new life. Tamar Bergman captures a child's-eye view of the hectic days leading up to the War of Independence. Backing her up is Hillel Halkin's masterly translation from the Hebrew.

IN ESSENCE a worn-out theme, *Murder in Yiddish* is the Sam Spade detective novel with a veneer of Jewish ethnicity plastered on. It doesn't work. Jewish surnames and a "Jewish" setting - Manhattan - aren't enough to polish away the clichés. Our hero even calls his woman (a nice Jewish girl, presumably) "sweetheart." Enough said.

NEITHER DOES *The Mazel Tov* pass. A Jewish girl grows up spoiled in Sydney, Australia. Lost in college, she searches for meaning and finds it in religion. After graduating, she moves to Melbourne and marries a Hassid. The premise is great, but the book is dull. Sarah Ebenor could have delved into the powerful internal changes that accompany spiritual awakening, but instead stays on the outside. As a result, the book becomes a shell; strong Jewish matrons appear as colorless as Steppford wives, while joyous weddings and Sabbaths turn into humdrum affairs. The topic has much potential, but the atmosphere is thick and terribly grey. It's too bad.

SHORTLY AFTER Levi's suicide, Alexander Stille wrote in *The New York Times Book Review*: "By the end of his life, Levi had become increasingly convinced that the lessons of the Holocaust were destined to be lost as it took a place among the routine atrocities of history." These three novels - written by Jews - illustrate this point precisely.

Bergman confronts the Holocaust head on. The children in her book have been affected by it and react accordingly. In contrast, the most damning evidence against the other two books is the casual attitudes they adopt towards the Holocaust. *Murder in Yiddish* is the worst offender. Isidore Haiblum makes the long night one small clue in his convoluted plot. His Jewish detective picks it up like a bug, examines it but briefly under his magnifying glass, and moves on.

Daring escape

RESCUE: The Exodus of the Ethiopian Jews by Ruth Gruber, New York, Atheneum. 234 pp. No price stated.

Esther Herlitz

RUTH GRUBER has made it her life's work to accompany Jewish refugees with pen and camera to a safe haven. Refugees are her lifelong involvement. She has let us share their and her experiences in several articles and a number of best-selling books. In *Haven* she writes about her own experience as a very young woman in escorting 1,000 refugees from war-torn Europe to the United States. But her main interest is Israel and her olim. She must have made 40 trips to Israel, some of them on ships carrying illegal immigrants. Her *Raquella, A Woman of Israel* won her the 1979 National Jewish Book Award.

It was clear that Operation Moses and the story of the exodus of Ethiopian Jews would arouse new interest and exercise her daring journalism. *Rescue* is the fruit of that interest. Visits to Ethiopia and to the air lift base, as well as time spent with Ethiopian immigrants in Israel, have produced a fascinating book. While it has the quality of a thriller, it includes an honest description of the conditions the Jewish community in Ethiopia labours under, its way of life, meagre standard of living, customs, handicrafts and religious beliefs.

Convert

MEGILLAT RUTH: In Thought and Illustration by Reuven Kashani (published by the author). 32 pp. No price stated.

Shelley Kleiman

ON THE UNTIMELY DEATH of both her father-in-law and husband, Ruth the Moabitess remains loyal to her mother-in-law Naomi and returns with her to Bethlehem. There she marries the influential Boaz, kinsman of her late husband, bears a son and becomes matriarch of the royal House of David.

In a slim volume (pamphlet, really) entitled simply *Megillat Ruth*, Reuven Kashani introduces us to this moving and yet perplexing biblical tale. Drawing upon ancient and modern sources, Kashani brings to the fore the many questions and interpretations that have been attracting the attention of scholars for generations.

"And it happened in the days when the Judges judged." Thus begins the Book of Ruth. But those "days" lasted 350 years and there is no clear indication when the events described in *Ruth* actually took place.

Later translated into Greek during the time of the Second Temple, Kashani points out that the Book of Ruth actually inspired gentile women to convert to Judaism.

AMONG THE MOST intriguing questions raised relates to the genealogy of King David. Ruth, after all, was a non-Jew, a member of the nation of Moab, enemies of the Israelites. (Jews were forbidden to marry male Moabite converts.) Ruth, nonetheless, demonstrating filial devotion and human kindness, is the book's heroine, and, like many biblical tales, the story is a hauntingly modern one.

For centuries the Book of Ruth has captured the imagination of artists. Included in Kashani's booklet are illustrations by Gustav Doré, Hans Holbein and Camille Pissarro, to name a few. There is also a facsimile of the Book of Ruth from an undated medieval manuscript.

IT WAS quite a shock to find that *The American Sunbeam*, which was - and I hope still is - published in Springdale, Arizona, is not listed in John G. Merrill's *The Elite Press*. I should perhaps explain that Professor Merrill's work has nothing whatsoever to do with the media coverage of the Ramat Gan chocolate factory's industrial disputes but purports to be a review of "The Great Newspapers of the World."

Though Springfield is relatively speaking on the University of Missouri's doorstep, Professor Merrill prefers to discuss such over-rated papers as *The Times*. Since Rupert Murdoch, the Dirty Digger, gained control of the paper in 1981, however, grave charges have been levelled at *The Thunderer*. The *Times* They Are A-Changin' and anything which is "from the other side" politically, a former senior editor complained recently, doesn't get in or else gets in only to be ridiculed.

Its American cousin has also come in for a few hard knocks. Any one who has himself been a journalist, Prof. George Lichtheim wrote *The New York Times* ever managed to get itself included in the list of the world's leading newspapers." Adding a few unkind cuts about the paper's writing, objectivity and accuracy, Lichtheim then administered the coup de grace by stating that as a reliable source for foreign news, the *Times* is "inadequate and misleading." Well, if that's not laying it on a bit thick, I don't know what is. Perhaps the paper should change its motto to "Ill The News That's Fit To Print."

THE MODERN newsman sees himself as an adversary, a litigant rather than an impartial judge who has, as Theodore H. White points out, put himself "into the role of permanent critical opposition to any government which does not instantly clean up the unfinished business of our time."

Paradoxically, it was Senator Joseph R. McCarthy, of all people, who propelled them into this new role for they were deeply ashamed - and rightly so - that during his four outrageous years of "exposés" of communists in government, the press had acted simply as a recording device, disseminating his poison without comment.

In 1953, McCarthy sent his youthful witch-doctors Roy Cohn and David Schiff, around the world to sniff out Red propaganda in the U.S. Information Service's libraries:

The Cohn-Schiff east The Cohn-Schiff west McCarthy knows where the Cohn-Schiff best.

They even turned up at the library on Rehov Mamilla to weed out *The Scarlet Letter*, *The Harvard Crimson* or *Moulin Rouge* - Red literature which, even unread, might corrupt innocents such as myself.

MORE THAN 30 years later, the pendulum has swung too far; bias and even downright fraud are by no means uncommon because of the changed standards.

There must be some happy medium; sorry, I mean media.

When Janet Cooke handed her "portrait" of an eight-year-old heroin addict to Bob Woodward in 1981, he printed it in the *Washington Post* without even asking her for any off-the-record verification; it won her the Pulitzer Prize - which she was later forced to return. A month later, Michael Daly of the *New York Daily News* (no relation) was caught inventing a story and he was followed by Christopher Jones in *The New York Times* who had the *hutzpa* to copy a supposed report on

Litigants

WITH PREJUDICE
Alex Berlyne

Cambodia from a 1930 novel by André Malraux. Even the *New Yorker*, which prided itself on upholding the old standards of accuracy, printed a Letter from Barcelona by veteran staffer Alastair Reid that was pure fabrication. "If one wants to write about Spain," he sniffed, "the facts won't get you anywhere."

Anyone who has spent any time with bunco artists, three-card monte dealers and other con-men, will recognize these native word-notions wild. The late James Cameron once visited H.M. Prison Hull, a very daunting nick for hard cases, and heard the same tune from one of the old boys who reminded him that they had once been colleagues on the *News Chronicle*. That was, of course, before he had bettered himself - however briefly - by becoming one of the Great Train Robbers. "Never mind," the villain consoled Cameron, who was still stuck in the same old rut, "there is hope for us all."

It is comforting to think that this former newspaperman still had a lot of porridge to eat, for most of the rogues do not get their just deserts - not in this life anyway - a state of affairs exemplified in a story told about the old Paris Herald. Between the wars, various staffers shared the task of writing the "People" column which was bylined "Samuel Justice." Whenever a reader, say Alice B. Topless, the bosom friend of Curtrude Stein, would ask to speak to the columnist, she would be told "There ain't no Justice."

A TINY minority of hacks will literally stop at nothing to get a scoop; breaking and entering, wiretapping, impersonation and entrapment are grist to their mill. Yet simple bias and shoddy work do even more damage to the credibility of the media, for many people witness the events covered and are uncomfortably aware that what they are reading or seeing on the screen is not the way it was.

Communications were notoriously primitive during the American Civil War and the curious blend of fact and fiction was telegraphed from the field was all too like much modern journalism. Eventually some newspapers resorted to headlining these items "Important - If True," a device that might still be profitably employed. The trouble is that, as Conor Cruise O'Brien once wrote in the *Irish Times*, it is possible to make a statement "consisting of a series of entirely accurate assertions, manages to make a grossly misleading impression."

(The next two paragraphs may be attempted only by members of the Classical Sixth. If you think that a *magnum opus* is the latest Dirty Harry movie or that Pliny the Elder's *Historia naturalis* is a riveting account of a Roman nudist colony, you'd better skip them. *Quamquam ridendum dicere verum? Quid verum?*)

Disingenuous statements of the type Dr. O'Brien deplores are not exactly new; *suppression veri et suggestio falsi* were the gravest charges that could be levelled against a Roman orator or writer - and the hacks are still unashamedly employing these rhetorical tricks.

Oddly enough, some of them use a classical model. When Briton Hadden concocted *Time* magazine's

inimitable style, he adopted Homer's double epithets - but *veritas et sobrietas*. "Jug-ared Nikita Krushchev," for example, hardly compares with "bleatfooted Achilles" or "tossy-tongued Aurora," but it achieved the desired effect and loaded language is still part of the dishonest journalist's armoury.

"There is no sincerity in their mouth; their inward part is a yawning gulf." I don't believe that the Psalmist was ever introduced to Anthony Lewis even though he seems to have had him in mind. Last week, an outfit calling itself Israel Resources announced that it was monitoring the anti-Israel outpourings in *The New York Times* but, after all, the man is entitled to his opinions and I am less interested in what he does than how he does it.

Lewis manipulates language more subtly than *Time* does. Consider the sentence that I came across in his last "Abroad at Home" column in which the stores in Beit Sahur "began closing because of the uprising." Now I'm a fanatical believer in the malevolence of innuendo objects but even I would not dare suggest that cups began breaking of their own volition when I was around in the same way that the leaves began yellowing or the cat began moulting - soft-pedalling any human involvement.

You can get a bit paranoid after a diet of Anthony Lewis. As I write, for example, I can see *The Post's* "News in Brief" column with two items juxtaposed: "Rabid fox in Ramat" and "Sharon in Romania." Is someone trying to tell me something?

IT IS TIME that I started to behave in the way I would have these naughty newsmen behave: *audiat et altera pars*, "also the other party must be heard." I didn't mention, for example, and I could have got away with it, that Janet Cooke's fraud was uncovered by conscientious journalists on the *Toledo Blade*.

Honest hacks perform an invaluable function, however impaired because some of them are Critics of Poor Reason, by monitoring the mistakes of office-holders or the occasional outright abuses of power. Robert Burns, The Scot Heard "Round the World, said much the same thing, if you can penetrate the brogue and the *uagabauk* fumes:

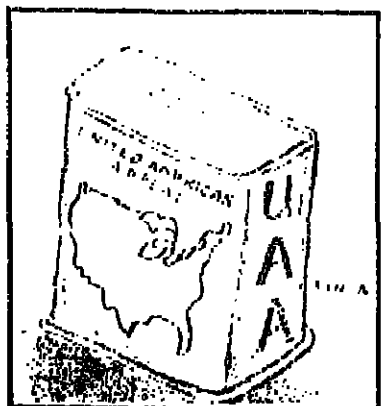
*Here's freedom to him that wad read
Here's freedom to him that wad write,
There's none ever feared that the truth should be heard,
But them what the truth wad indie.*

P.S. DE RESISTANCE: I almost forgot. You may be wondering why *The American Sunbeam* deserves a place in *The Elite Press*. Well, for one thing, it is the only paper that I have ever come across that is entirely truthful in a way that is both unashamedly naive and completely devoid of clichés. Precisely because of this inviolable innocence it starts a train of thought with practically every observation - rather like the little girl who once spied an oil slick in the rainy street. "Look, Mummy," she cried, "there's a dead rainbow."

Harry Whewell, an old friend who was Northern editor of the *Guardian*, drew my attention to the *Sunbeam* about five or six years ago. It had eight pages, indifferently printed, and under the leading article was a filter that was as breathtakingly fresh as a rainbow after summer rain. "If there is anything in this issue of which you do not approve, be of good cheer," it stated, "it will not be in the next." □

Col Yisrael

THE FIFTH COLUMN
Matt Nesvisky



U.S. legislators say they are reluctant to increase aid to Israel because our standard of living is rising three times faster than that of America. - Defence Minister Rabin, replying to a recent parliamentary question.

"YOO-HOO, Mr. Goldberg!" the neighbour shouts as he pounds on the door. "It's a phone call for you - person for person, all the way from Israel!"

Irv Goldberg exchanges a look with his wife Bertha. "Cousin Shimshon!" they cry in unison.

The Goldbergs bolt from their living room and puff their way up three flights of stairs to the neighbour's apartment. Excitedly, the neighbour hands Goldberg the receiver.

"HALLO!" bellows Goldberg, blowing a communications satellite slightly askew.

"Is that Mr. Irving Goldberg, of Dayton, Ohio?" asks the overseas operator.

"Yeah, right, I'm me! I mean, that's him!"

"Go ahead, Tel Aviv," says the operator.

"Hello, Cousin Irv?"

"Shimshon!" Goldberg covers the receiver and gleefully mouths to his wife: "It's Cousin Shimshon!" Bertha Goldberg nods vigorously to show she understands.

"Nu, Irv, how are you doing? I've been waiting on the phone for ages! When are my crazy American cousins going to break down and get a telephone already?"

"We've ordered, we've ordered," Goldberg shouts. "They say another year or two. Three at the outside. If you can believe them. But that's not important. How's by you in Israel, Cousin Shimshon?"

"Ah, still struggling along. The Arabs are holding a general strike today to mark the 10th year of the *hitfada*, but that's nothing new. Luckily I managed to corral some Portuguese workers to add that Jacuzzi in the kids' bathroom in time for Muki's birthday. I'm hoping to get the same crew next week to install the air-conditioning in the garage."

"Air-conditioning? Garage?"

"Well, it helps protect the finish on the Porsche. Oh, and Maria has her little sleeping pallet in there behind the power mower, so, you know, heh-heh, doing our bit for Israeli-Philippine relations. But listen, Irv, did you get the package we sent?"

"Did we ever! Shimmy, I don't know how to thank you."

"Don't mention it. Just as long as the things fit. I could only guess, you know."

"No problem. Bertha's a whiz at alterations. She made that Bagir suit you sent look almost new. And the khaki shirt with corporal's stripes - I wear it every place. Shimmy! And

Bertha's just thrilled with the penicillin A-ta blues and underwear, and as for little Lance, he's the proudest kid in his class with those Gali sneakers."

"I hesitated about those sneakers," admits the Israeli. "Pretty scuffed, I thought."

"Are you kidding? Plenty of miles left on those rubber soles. We just stuffed in a few wads of newspaper and off he went, dashing to the schoolyard. You should hear him brag to his friends about his Israeli cousins."

"Well, heh-heh. I know how you American Zionists are crazy for our Israeli products."

"It makes us proud," says Goldberg, his eyes glistening.

Bertha Goldberg meanwhile is tugging at her husband's sleeve. "The canned goods," she whispers. "Thank him for the canned goods."

Goldberg nods. "Yes, and Shimshon, I can't tell you how much those foodstuffs mean to us. The tinned fish of course we're saving for Rosh Hashana, but I have to admit we already broke into the sweet corn. You know, with this decade of drought, I can't remember when we last had corn."

Shimshon's laughter crackles over the telephone line. "You guys are a riot. And what about that little surprise I tucked into the package?"

"Shimmy, it left us absolutely speechless! Imagine us, the only ones on the block with a video. Neighbours have been pouring into our living room every night. We've heard some wonderful movies already."

"Heard?"

"And as soon as we get a TV set - Shimmy, I don't know what to say. There you are on the front lines, battling every day for your existence, and yet month after month you never forget your American cousins."

The Israeli laughs again. "You're embarrassing me. But listen, Irv, the main reason I'm calling is I want to know what you've decided about Israel's 50th Independence Day next spring. You going to come?"

Goldberg hesitates for a long count. Sighing, he finally says: "I'm afraid, Shimmy -"

"Afraid? We've got over 900,000 of 'em in administrative detention. The 60 tourists we had last year all had a marvellous time - we've got sworn affidavits. What's to be afraid?"

"What I meant was," says Goldberg, "I'm afraid business hasn't been so good lately."

"You got cash flow problems, bubbie? What do I have to do, heh-heh, send Armand Hammer over there with his diving rod? Nu, just put the trip on the credit card. Write it off later as a corporate expense."

"That's a little tricky when I'm running a newsstand."

"Newsstand? You used to be in publishing. Oh, well, I guess that means we won't see each other until Muki's bar mitzva next summer."

"Well, even then, I'm not sure -"

"But we're having the bar mitzva in American New York. Disney World. Mt. Rushmore. Grand Canyon, the usual bit. But not to worry, Irv. Dayton, Ohio, is definitely on our itinerary. If you like, we can even land there first."

"But El Al doesn't fly to our little town."

"Hey, bubbie, a bar mitzva charter flies anywhere! Oops, Irv, I have a call on the other line. Ring you again soon. Love to Bertha. Bye."

Goldberg hangs up and turns to his wife. "They'll be in Dayton next summer."

Bertha Goldberg claps her hands over her chest. "Maybe - maybe they'll even take us out to dinner?" □

מקדון האכל